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Wall in William Golden's office



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*George Braziller, Inc., New York 1962*

**The visual craft of William Golden**

*Editors: Cipe Pineles Golden, Kurt Weihs, Robert Strunsky*  
62-9694

The editors wish to acknowledge their deep obligation to the many friends and associates of William Golden whose generous assistance has made the preparation of this volume a truly cooperative enterprise. Particular thanks is due Fred W. Friendly who first proposed and set in motion the procedures for its publication.

Special acknowledgement equally must be given to Edward W. Side, Production Manager of the Advertising and Sales Promotion Department of the CBS Television Network, without whose untiring efforts and devotion the successful completion of this book would not have been achieved. Indeed, much of the quality of the original material contained herein can be attributed to his exceptional production skills, knowledge and experience as a longtime colleague of William Golden.

The editors would also like to express their gratitude to Joseph Blumenthal, Ruth Cannon, Tom Courtois, Estelle Ellis, Joe Kaufman, Teri Kerner, Mort Rubenstein, Ezra Stoller, Constance Styler and Helen Valentine—as well as to Columbia Broadcasting System, Inc. for permission to reproduce the pictorial material in this book.

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*For Tom Golden*

Glen RR,

R.S. Rogers

6-16-62

William Golden was born and brought up in the Lower East Side of Manhattan as the youngest in a family of twelve children. His formal schooling ended after he attended the Vocational School for Boys, where he was taught photo-engraving and the rudiments of commercial design.

He spent the first few years of his professional life in Los Angeles working in lithography and photo-engraving plants. From there, he moved to the art department of the *Los Angeles Examiner* where he designed newspaper advertisements. A few years later he returned to New York where he became a member of the promotion department

of the *Journal-American*.

The turning point of his career came when his talents were spotted by Dr. M. F. Agha, the noted Art Director of Condé Nast publications, who invited him to join *House and Garden*. After serving an apprenticeship under Dr. Agha who, in Golden's own words "... forced the people who worked for him to try constantly to surpass themselves," he left in 1937 to join the Columbia Broadcasting System. Three years later he was appointed Art Director of CBS.

On October 11, 1942 he married Cipe Pineles; their son, Thomas, was born on March 30, 1951. In 1942 Golden took

a leave of absence from CBS to work in the Office of War Information in Washington, D.C., and a year later entered the United States Army as a private. After serving as Art Director of Army training manuals in Washington and, later in Europe, with the Army's Education and Information Division, he was discharged in 1946 with the rank of Captain. He resumed work at CBS, and in 1951 became Creative Director of Advertising and Sales Promotion for the CBS Television Network.

William Golden's work has been exhibited extensively in Europe as well as throughout the United States. He was twice chosen as one of the "ten

best" art directors by the National Society of Art Directors and over the years received the prime awards of various graphic exhibitions throughout the nation. He was a member of the Board of Directors of the American Institute of Graphic Arts and, as Chairman of its "Design and Printing for Commerce" exhibition, inaugurated the celebrated "Fifty Advertisements of the Year" show.

In 1958 a collection of his work was exhibited at the White Museum of Art at Cornell University. In 1959, shortly after his death, he was chosen as "Art Director of the Year" by the National Society of Art Directors.



## Contents

### List of Illustrations

	A Artist	Design	
	P Photographer	Associate	Page
1959			
Hamlet	A Ben Shahn		12
Playhouse 90	A Ben Shahn	Kurt Weis	16
Moiseyev Dancers	P CBS Photo	Herbert Reade	16
CBS Desk Diary	A Henry Koerner		17
See?	P CBS Photo		18
Khrushchev's Third Visit	P CBS Photo		18
The Geneva Conference		Norman Griner	19
Woman!	A Joe Kaufman		20
CBS Reports	P CBS Photo	Kurt Weis	22
Woman!	A Botticelli (detail)		23
36 24 36 62,000,000	P CBS Photo		24
Swing Into Spring!	P Arik Nepo		25
Of Course We're Pleased...	A Jan Balet		26
The Face of Red China	P Rolf Gilhausen	Kurt Weis	26
Conquest	P CBS Photo	Tom Courto	27
1958			
Fallout	A Ben Shahn		28
Conquest	P CBS Photo	Kurt Weis	29
The Coronation of Pope John XXIII	A John Groth		30
Wonderful Town	P CBS Photo		30
Power to Communicate	A Joseph Hirsch		31
Years of Crisis		Mort Rubenstein	31
Thanks...	P CBS Photo	Kurt Weis	32
Long Shot	P CBS Photo		33
Johnson's Whole Ball of Wax...	P CBS Photo		34
The Bridge of San Luis Rey	A Jacob Landau		35
Remember?	A Kurt Weis		36
CBS Desk Diary	A Carl Erickson		37
1957			
"Man of the Century"	A Feliks Topolski		38
Why All the Fireworks?	A Tom Courto	Tom Courto	38
The Death of Manolete	A Ben Shahn		39

Biography	by Lawrence K. Grossman	4
Preface	by Frank Stanton	9
The Passionate Eye	by Will Burtin	10
Type is to Read	by William Golden	13
Visual Environment of Advertising	by William Golden	57
Bill	by Ben Shahn	126
Patron-Art Director	by Feliks Topolski	128
A Tribute to William Golden	by John Cowden	129
My Eye	by William Golden	151

The Puerto Ricans	A Ben Shahn		39
DuPont Show of the Month	P CBS Photo	Tom Courto	40
The Network That Invented Daytime	A Old Engraving		41
Housewives Television	A Old Engraving	Alex Tsao	41
The Big Push	A Ben Shahn		42
"Eye" Column	P CBS Photo		43
This Little Pig...	A Kurt Weis	Kurt Weis	43
He Must Know... (Cats)	A Jan Balet	Mort Rubenstein	44
He Must Know... (Eskimos)	A Jan Balet	Mort Rubenstein	44
He Must Know... (Cavemen)	A Jan Balet	Mort Rubenstein	44
Newshim Tells the World...	P William Golden, William Helburn		46
There's More to Florida!	Arik Nepo, Mark Shaw		46
There's More to Florida...	P Russell Hopkins (Rapho Guillmette)		47

1956	Watch Closely!	P Arik Nepo		48
	"The Secret Life of Danny Kaye"	A David Stone Martin		49
	All 10 of the Top Ten	A Kurt Weis	Kurt Weis	50
	Our Mr. Sun	P Picture Service	George Lois	51
	2 = 1		Kurt Weis	51
	The Blue Conventions	A Feliks Topolski		52
	Captain Kangaroo	A Jan Balet	George Lois	56
	Report From Africa	A Ben Shahn	Kurt Weis	56
	Program Book Cover	P CBS Photo	Mort Rubenstein	56
	The Ed Sullivan Show	A René Bouché		56
	Egypt-Israel		Kurt Weis	56
1955	Dr. J. Robert Oppenheimer	P CBS Photo		58
	Back Tonight, Jack Benny	A René Bouché		59
	"The Caine Mutiny Court-Martial"	A David Stone Martin		60
	Anybody Here You Don't Know?	P CBS Photo		61
	The Vice Presidency	P Bob Ritt	Mort Rubenstein	62
	See It Now	P Picture Service	Kurt Weis	62
	Program Book Cover	P Erich Kastan	Mort Rubenstein	63
	Harvest	A Ben Shahn		64

	After You...	A <i>Ludwig Bemelmans</i>	66		Edward R. Murrow	P <i>Arnold Newman</i>	93
	Good Spot to Be In!	A <i>Joe Kaufman</i>	67		The Sign of Good Television	P <i>Corminhill</i>	94
	Target		68		Television's Big Brother	A <i>Leo Lionni</i>	95
	"What's Steel Doing?"	A <i>Burmah Burris</i>	69		Radio...Most Versatile...	A <i>Jerome Snyder</i>	96
	Gunsmoke	A <i>David Stone Martin</i>	70		Radio...Most Versatile...	A <i>Doris Lee</i>	97
	Navy Log	P <i>U.S. Navy Photo</i> Kurt Wehs	70		Radio...Most Versatile...	A <i>Miguel Covarrubias</i>	97
	Judy Garland	P <i>CBS Photo</i> George Lois	70		Radio...Most Versatile...	A <i>Leonard Weisgard</i>	97
	Robin Hood	A <i>Fritz Eichenberg</i>	70		"The Radio Says It's Going to Rain"	A <i>Bernice Greenwald</i>	98
	You'll Never Get Rich	P <i>CBS Photo</i> Kurt Wehs	70		The Egg and I and You	P <i>Midori</i> Mort Rubenstein	99
	As Advertised		Kurt Wehs	71			
1954	Which Way In?	P <i>Arik Nepo</i>	72	1950	This is CBS...	A <i>Joe Kaufman</i>	100
	Years of Crisis	A <i>Rudi Bass</i> <i>Rudi Bass</i>	73		How to Get Them Into Stores	P <i>Ben Rose</i>	101
	The Morning Show	P <i>CBS Photo</i>	74		Traveling Salesman	P <i>Ben Rose</i>	103
	All America Has Heard Him...	A <i>David Stone Martin</i> Kurt Wehs	75		The Magic is Built-in	P <i>William Noyes</i>	105
	The Diamond Jubilee of Light	A <i>Kurt Wehs</i> Kurt Wehs	76		The Sound of Your Life	P <i>Picture Service</i>	106
	Supersalesman	P <i>Don Briggs</i>	77	1949	And It's Practical, Too!	A <i>PerRuse</i> Mort Rubenstein	108
	Television Turns On Its Power	P <i>CBS Photo</i>	78		It's Even Bigger Than Bigger	A <i>Leo Lionni</i>	109
	Color Television News	P <i>Ben Rose</i>	79		Close-Up	P <i>CBS Photo</i> Mort Rubenstein	110
1953	Coronation Souvenir	A <i>Feliks Topolski</i>	80		Mind in the Shadow	A <i>Ben Shahn</i>	112
	Today the Coronation	A <i>Feliks Topolski</i> Mort Rubenstein	81		Who Stands Out...	P <i>Ben Rose</i>	114
	Meet Mr. Lookit...	P <i>Louis Bunin (puppets)</i>	84	1948	It is Now Tomorrow...	P <i>Paul Strand</i>	115
	This is a House	A <i>Joel Levy (Seven years old)</i>	86		It Takes the Right Kind of Bait...	A <i>Old Engraving</i> Mort Rubenstein	116
	They're All Aboard	A <i>Robert Schneeburg</i>	86		Mighty Attractive!	A <i>Old Engraving</i> Mort Rubenstein	116
1952	He Can Make You Happy	A <i>René Bouché</i>	87		Bugs in Your Boston Budget?	A <i>Old Engraving</i> Mort Rubenstein	117
	Omnibus		88		...It's So Easy to Listen	P <i>Erich Kastan</i>	118
	Omnibus	P <i>CBS Photo</i>	89		The Empty Studio...	A <i>Ben Shahn</i>	119
	We Put Stars in Their Eyes	P <i>Midori</i> Mort Rubenstein	89	1947	The Son of Man	A <i>Piero della Francesca (detail)</i>	122
	The Nativity	A <i>Old Woodcut</i>	90		"Fear Begins at Forty"	A <i>Ben Shahn</i>	123
	These Programs Earned...	P <i>CBS Photo</i> Mort Rubenstein	91		Crescendo	A <i>Jean Pages</i>	124
	The Voice That Sells	A <i>René Bouché</i>	92				
1951	Edward R. Murrow	A <i>René Bouché</i>	93		Photograph of William Golden	P <i>Ezra Stoller</i>	5
					Endpapers	P <i>CBS Photo</i>	



*For nearly a quarter of a century, William Golden was associated with CBS. I worked with him. I knew him. He was my friend. During all that time, he had one devotion and that was to excellence.*

*Bill Golden's passion for excellence was quiet and deep. It ran through everything he touched. It governed his daily work, his relationships to others, his career, his life. It was his life. He could not have cared less about titles or rank or position. He respected quality wherever he found it, and in design he was absolutely uncompromising as far as quality was concerned. There was no factor, no person, no compulsion that would lead him to settle for the second best.*

*Those who tried (and most tried only once) by argument or by stratagem to get him to go along with less than what he thought was possible, or to discard what he knew was good, never got away with it. Bill could be inflexible, abrupt, impatient. But he was also gentle, kind and warm. He could not be bargained with or cowed. There was fibre in his character—a tough fibre that won him the respect of all his colleagues.*

*CBS has a very deep and a very real obligation to Bill Golden*

*—and so, by extension, does all advertising. Bill believed that the way to command attention and win approval was not by being sensational or shrill or obvious, but by being distinguished and subtle and original. This book, indeed, is an anthology of how to achieve distinction through unfailing good taste.*

*Distinction in advertising was a quality essential to the growth of CBS. As media ourselves, we could not afford to place in other advertising media less than first-rate art and copy. Bill Golden was our relentless master in the pursuit of the first-rate. He knew that it did not come as easily as the adequate. He himself labored long hours to achieve the best—a perfectionist as demanding of himself as he was of others.*

*Bill's life was short. Bill's life was full. His was a powerful influence that went out way beyond those of us who were prodded into doing our best by the very proximity of his vigorous personality. His influence reached out to creative forces in graphics everywhere, bringing them into new fields and, even more important, giving them new standards of excellence.*

*I hope very much that Bill Golden's influence will be extended and prolonged by these examples of his brilliant work.*

*Consider this:*

*...a period in history marked by deep conflicts between ideas, social theories, people and interests ... a period marked by a technological progress held inconceivable only two decades ago ... a period of falling idols and new heroes...an epoch when a new communication medium takes a powerful hold on people's consciousness of the world around them ...*

*...a corporation that grows within a lifetime from small beginnings to giant size — with correspondents, camera crews, commentators around the globe to respond on the spot to significant events wherever they happen ... a corporation whose business is: the presentation of entertainment, the news and its interpretation, and the sale of air time to advertisers ... a corporation that sends sound and images into homes, plants, offices, restaurants, theatres—indeed, wherever there are people to receive them...*

*...a professional field of extreme competitiveness, filled with people of strong words and often changing convictions ... a field crisscrossed by the plowed furrows of surveys, visual formulas, slogans and the hard-sell techniques of a commercial age ... a field in which every aspect of art, human aspirations*

*and emotions, historic events, science, has been used to produce some of the most inspiring and memorable experiences, as well as rivers of mediocrity and worse ...*

*...a man who never forgets: that he is responsible for what he does and what his work may do for others; that a moral question stands behind every moment of living and working; that the corporation which employs his skill is a combination of people with many abilities and motivations but one purpose; that giving a unifying visual face to this purpose is his job as art director.*

*His eye is unerring. His designs hit the bull's eye of a target with that deceptive ease which only the strong can command. They are based on an instinct that would make a journalist envious. He has a sense for the explosive impact of words. He understands the relationship between an artist's personality, his style, his potential and how these factors will result in an original expression that gives new meaning to a message. There is a mental dexterity and an absolute mastery of subtle details, a complete absence of graphic tricks or of intellectual gimmickry, which brings admiration wherever his work ap-*

*pears. But above all there is a passion for everything that has to do with his job — for the corporation he works for, for the message he develops and designs, for the people who work with him and the people he addresses his work to, for the means he employs—be they the paper a design is printed on or the type face and size used, the halftone screen or the subject and style of art work—nothing escapes this intensive attention. The success of this working method has made advertising and design history. There are many medals, awards, magazine articles, letters, speeches, reprints of work. Unmoved by laudatory exclamations every new job reflects his deeper insight into the fabric of human communication and motivation.*

*Little is known about the demanding realities behind this prestige: the unending pressure of daily deadlines, of big ads, of small ads, big folders, small folders, of books and pamphlets, of annual reports, styling of studio fronts, the development of "the eye" as a CBS trademark—the conscious application of the trademark in steadily changing ways—the unending concern with new ways to say something still simpler, stronger, more beautiful!*

*In our design schools we teach the meaning of esthetics, we*

*define rules of design, we teach working procedures. But what we cannot teach is the feeling for continuity, how to remain alert to the sudden excitement of a better idea two hours before the engraver picks up the completed art work, how to keep a staff electrified and unified in the dedication to perfection, how to solve the problems of a "corporate image" by conceiving of it as the grand design behind individual designs and not as a mere variation of a principle—and how to, at the same time, watch news reports, sales reports, program developments, listen to meanings behind the words of the great and the small.*

*He is used to tough work, tough words and tough conditions. What he knows is self-taught. His scorn for the self-centered, socially ambitious and security-craving is genuine. He wants achievement, not publicity. He wants to see work and not a tricky paste-up of other people's work. He distrusts a formula and respects only unreserved attention to a task, in which no detail is small or without significance.*

*His is the kind of full dedication that tells all who know him and his work that here is a real teacher, a real professional, a friend and a man. Here is William Golden.*

Bill Stetson



# hamlet

A TELEVISION SCRIPT

*(On April 18, 1959 The Type Directors Club of New York invited thirteen leading art directors and designers, including William Golden, to participate in a forum entitled "Typography-U.S.A." at the Hotel Biltmore. A booklet was subsequently issued containing the views of each member of the panel, including the following statement by Mr. Golden.)*

### Type is to read

If there is such a thing as a "New American Typography" surely it speaks with a foreign accent. And it probably talks too much. Much of what it says is obvious nonsense. A good deal of it is so pompous that it sounds like nonsense, though if you listen very carefully it isn't . . . quite. It is just overcomplicated. When it is translated into prewar English it is merely obvious.

I don't know what it is that impels so many designers to drop their work to write and speak so much about design.

Is it the simple (and perfectly justifiable) instinct for trade promotion? Or have we imported the European propensity for surrounding even the simplest actions with a *gestalt*?

Perhaps the explanation is simpler. The kind of effort that goes into graphic expression is essentially lonely and intensive, and produces, at its best, a simple logical design. It is sometimes frustrating to find that hardly anyone knows that it is a very complicated job to produce something simple. Per-

*The design of this 112-page book, illustrated with drawings by Ben Shahn, was based on a 78-minute script, adapted from the three-hour original play of The Old Vic Company*

*Takes the skull.*

Alas, poor Yorick!  
I knew him, Horatio—a fellow of infinite jest, of  
most excellent fancy.  
He hath bore me on his back a thousand times,  
and now how abhorred in my imagination it is!

My gorge rises at it. Here hung those lips that I have  
kiss'd I know not how oft!

Where be your gibes now? Your gambols, your songs,  
your flashes of merriment, that were wont to set the table  
on a roar? Not one now to mock your own grinning,  
quite chop-fallen.



haps we want them to know that we've gone through hell, sweating out a job to reach what seems to be an obvious solution.

And since our professional medium of communication is not verbal, designers don't seem to be lucid writers or speakers on the subject of design.

I have been frequently stimulated by the work of most of the people on this panel, but only rarely by what they have said about it.

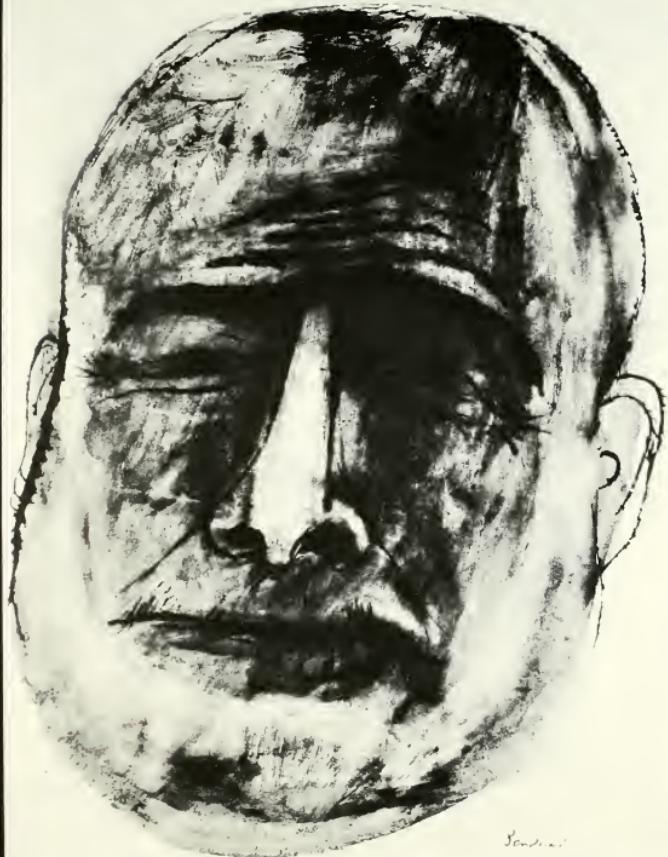
While it must be assumed that these endless discussions have values that I am blind to, I am more acutely aware of the dangers they hold for the young. If you have recently interviewed a crop of young designers—the New Renaissance Man in a hurry—applying for their first or second staff job, you will know what I mean.

I was forced to part with one such man on my staff a while ago. He was pretty good, too. But he was another victim of the overseriousness of graphic arts literature. He had all the latest and obscure publications from here and abroad (mostly in languages he couldn't read). He attended all the forums. He would argue endlessly on theory . . . and he was just paralyzed with fright at the sight of a blank layout pad. He could spend as much as a week on a 50-line newspaper ad. His trouble was, that no matter how he tried, an ad looked very much like an ad, and not any of these almost mystical things he had been reading about.

If there were some way to fix an age limit for attendance at these conferences, in the way that minors are forbidden to attend overstimulating movies, I think they would be relatively harmless, and it might even be pleasant to chew our cud together.

For it has all been said, and said many times, and in a most

*The typographic styling—  
Times Roman for text,  
italics in red for stage directions—  
the pacing and scale of the 35 drawings,  
give new emphasis to a timeless drama*



Sander

PLAYHOUSE 90 PRESENTS ERNEST HEMINGWAY'S CLASSIC OF ADVENTURE, LOVE AND DEATH IN THE SPANISH CIVIL WAR FOR WHOM THE BELL TOLLS STARRING MARIA SCHELL, JASON ROBARDS, JR., MAUREEN STAPLETON AND SPECIAL GUEST STAR ELI WALLACH, 9:30 TO 11 PM CNYT PART 1: MARCH 12, PART 2: MARCH 19, 1959 CBS ©

8 to 9 tonight CBS © channel 2—an exciting event on the  
**ED SULLIVAN SHOW**  
Don't miss the unprecedented full-hour rebroadcast of the world famous  
**MOISEYEV DANCERS**  
"the most electrifying exhibition of folk dancing ever seen on television"



Whether a promotion kit cover shows a *Shahn* portrait of Hemingway, or a newspaper or a stock photo, the design objective is the same:

To create immediate understanding of a significant event, even before one line has been read.

J. V. Conference Room



y/10

y/11

# A TELEVISION NOTEBOOK

with drawings by Henry Koerner

CBS TELEVISION NETWORK  
1959



SEE?

FOR THE FIRST TIME ever, you can see the most important news stories of the day as they happen. And you can see them in color.

The CBS News program "See?" gives you a new way to look at the news.

It's a new kind of news.



## THE GENEVA CONFERENCE

On the eve of the historic East-West Foreign Ministers' meeting, CBS NEWS gathers six top correspondents in Geneva: HOWARD K. SMITH and ERIC SEVAREID from Washington, CHARLES COLLINGWOOD from London, DAVID SCHOENBRUN from Paris, ERNEST LEISER from Bonn and DANIEL SCHORR on assignment to Warsaw, for a special on-the-scene report that examines the Berlin crisis, the bargaining positions of East and West and the possible outcome of the discussions in the Palais des Nations.

5-6 PM WCBS-TV @ channel 2

*The international scene  
is a frequent subject  
for advertisements.*

*A familiar typographic "SEE" column  
is given added impact  
by its frame of massed photography.*

*The photograph of Khrushchev,  
taken from the television screen,  
reflects the urgency  
of the message*

confusing way, and almost none of it is new. Even the insistence on newness at any cost is in itself familiar.

Perhaps it would be useful for a conference like this to sort it all out. Not merely to summarize this conference, but all of them. If it could be done without padding, I imagine that what is valid about typography would be very brief and relatively simple.

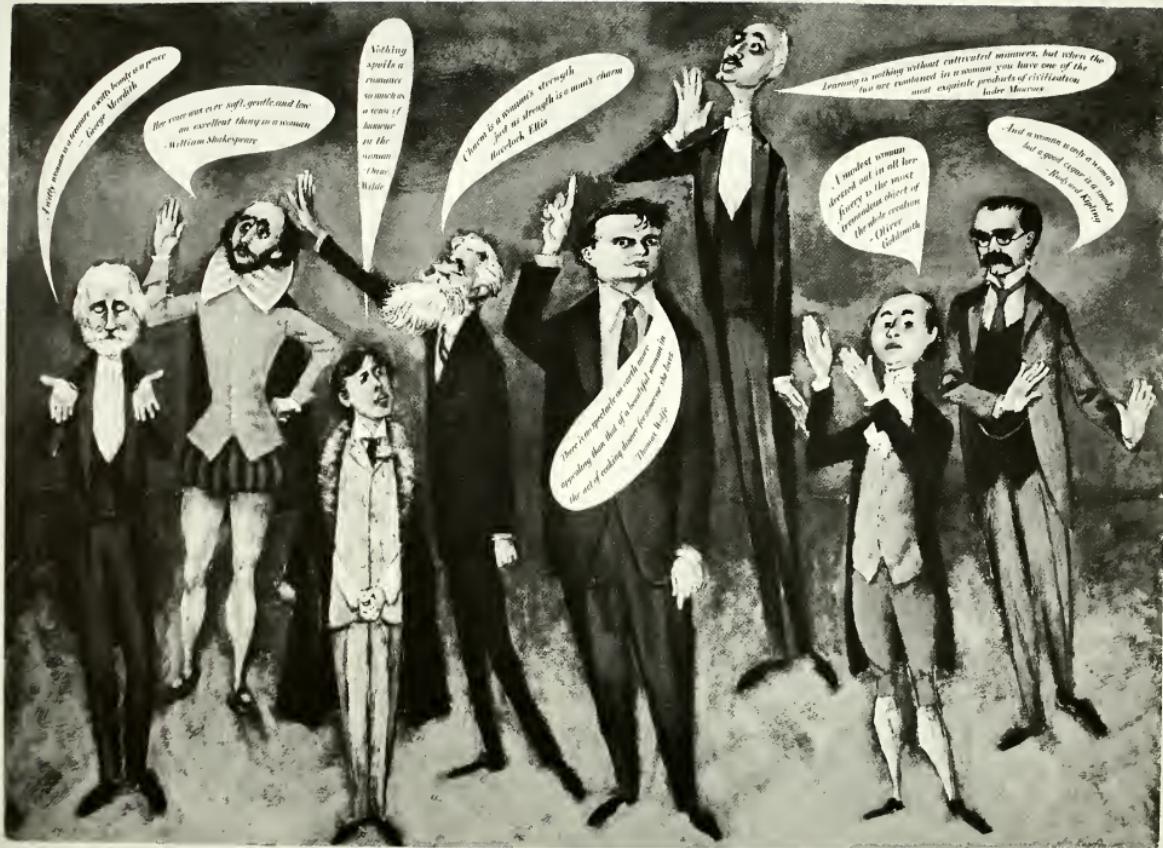
What is right about current typography is so apparent when you see it that it requires no explanation. What is wrong is a little more complex.

It is not as difficult to define what is wrong as it is to find how we got there.

I have my own notion of how we got where we are, and though I have neither the competence nor the ambition to be a typographic historian, this is roughly how it looks from one viewpoint.

Some thirty years ago the rebellious advertising and editorial designer in America was engaged in a conspiracy to bring order, clarity and directness to the printed page. He fought against the picture of the factory, the company logo-type, and the small picture of the package that invariably accompanied it. He protested that the copy was too long, and that he was obliged to set it so small that no one would read it. He argued that the normal ad contained too many elements. (He even invented the "busy" page in some effort to accommodate himself to it.) He insisted that this effort to say so many things at once was self-defeating and could only result in communicating nothing to the reader.

He was essentially picture-minded, and only reluctantly realized that he had to learn something about type. It was and still is a damned nuisance, but when he realized how thoroughly its mechanical and thoughtless application could de-



WOMEN by Leonidov

# WOMAN!

## THE REVIEWS

## THE VIEWERS

## ADVERTISERS

A mailing piece combines famous comments on women by eight historic literary figures with reviews of a new documentary program called "Woman!" Full color painting by Joe Kaufman

stroy communication of an idea, he had to learn to control it—to design with it.

More and more typography was designed on a layout pad rather than in metal. Perhaps the greatest change in American typography was caused by this simple act—the transfer of the design function of the printer to the graphic designer.

The designer was able to bring a whole new background and a new set of influences to the printed page. He could "draw" a page. There was more flexibility in the use of a pencil than in the manipulation of a metal form. It became a new medium for the designer.

Under the twin impact of the functionalism of the Bauhaus and the practical demands of American business, the designer was beginning to learn to use the combination of word and image to communicate more effectively.

Under the influence of the modern painters, he became aware (perhaps too aware) of the textural qualities and color values of type as an element of design.

And surely a dominating influence on American typography in the prewar years was exerted by the journalists.

Newspapers and magazines were the primary media of mass communication. The skillful development of the use of headline and picture was a far more prevalent influence than the European poster. The newspaper taught us speed in communication. Everyone knew instinctively what the journalists had reduced to a formula: that if you read a headline, a picture, and the first three paragraphs of any story you would know all the essential facts.

The magazine communicated at a more leisurely pace and could be more provocative since it addressed a more selective audience. Because the magazine dealt more in concepts than in news it was far more imaginative. There was more oppor-



***CBS Reports***

*Cover of a brochure  
announcing a series  
of documentary programs*



*Announcement folder  
for the first program of "Woman!"  
with a Botticelli engraving  
of Venus*

tunity here, to design within the framework of the two-page spread. But still, the device that bore the main burden of interesting the reader, was the "terrific headline" and the "wonderful picture."

Perhaps it was the growth of radio, a rival medium, that hastened a new effort on the part of the magazine.

Certainly the new technical developments in photography increased the range of its reportage.

But what gave it a new direction and style was not so purely American. I think it was men like Agha and Brodovitch. These importations from Europe set a pace that not only changed the face of the magazine and consequently advertising design, but they changed the status of the designer. They did this by the simple process of demonstrating that the designer could also think.

The "layout man" was becoming an editor. He was no longer that clever, talented fellow in the back room who made a writer's copy more attractive by arranging words and pictures on the printed page in some ingenious way. He could now read and understand the text. He could even have an opinion about it. He might even be able to demonstrate that he could communicate its content better and with more interest than the writer. He could even startle the editor by suggesting content. It wasn't long before he began to design the page before it was written, and writers began to write to a character count to fit the layout.

Whatever successes this revolution achieved were accomplished by demonstration—by individual designers proving to their clients and employers (by solving their problems) the validity of their point of view and the value of their talents. It was accomplished without a single design conference in New York or in Colorado or anywhere else in America.



36  
24  
36  
**62,000,000**

These are the pertinent dimensions of the young lady from Natchez when she became the new Miss America on the night of September 12.

Because it happens at a time when a new television season is just beginning, this annual contest has come to be a measure of television itself.

The 62 million viewers who witnessed the coronation of Miss America (and the introduction of the new products of the Philco Corporation) constituted the largest audience in the history of the ceremonies.

At the time of the broadcast three out of every four television homes in the country had their sets turned on—and two out of the three were watching Miss America.

In the past year the number of television homes increased again—by 25. And the audience to this CBS Television Network broadcast was greater by 7%.

These measurements of the first special broadcast of the new season reflect not only television's constantly increasing dimensions, but the ability of the CBS Television Network to continue to attract the largest audiences in television.

It is the first clear sign that the nation's viewers and advertisers will be getting more out of television this year than ever before.

**CBS**

*A double-spread trade paper advertisement dramatizes the size of the program's audience through its headline.*

*A narrow newspaper ad invites attention to seasonal entertainment with casual effectiveness*

**Swing into Spring!**

*Don't miss this all-star full hour musical celebration of the 25th anniversary of the great Benny Goodman Band — starring*

**BENNY GOODMAN  
ELLA FITZGERALD  
PEGGY LEE  
LIONEL HAMPTON  
ANDRE PREVIN  
SHELLY MANNE  
THE HI-LO'S**

*Tonight at 9 on channel 2  
© CBS Television Network*

There were, of course, exhibitions and award luncheons. But the exhibitions were an extension of the process of demonstration, and the arrangers of the award luncheons by some lucky instinct seldom permitted the designer to speak about his work, but rather forced the businessman to discuss it.

But more than any other single factor, I believe the designer won his new status in the business community because he had demonstrated that he could communicate an idea or a fact on the printed page at least as well, and often better, than the writer, the client, or his representative. And he could demonstrate this only if he was at least as faithful to content as he was to style.

During the war and for some time afterward, American typographers made great strides in relation to the Europeans, for the simple reason, I suppose, that there was not only a shortage of paper in Europe but there was a shortage of design. The printers and designers were in foxholes, concentration camps, or dead, and presses and foundries were being bombed.

There was a long period when the bulk of the world's graphic material was being produced in America. Though there was something approaching a paper shortage here, too, there was an excess of profits available to spend on advertising. There were few products to advertise and therefore very little to say about them. But since it was relatively inexpensive to keep a company name in print, it didn't matter too greatly what or how it was said. We produced such a volume of printed material for so long a time, that we were able to assimilate a vast amount of prewar European design, and adapt it to our own language and uses. It had become such a familiar idiom with us that it is now hardly surprising that the announcement of



Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 10 reports during the past season.\*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—for today even the 20th most popular program reaches more than 23 million viewers.\*\*

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 20, 15 of the Top 30, and 19 of the Top 40.

Indeed, the truest gauge of a network's value, for audience and advertisers alike, lies in the over-all popularity of its entire program schedule.

Significantly, the evening nighttime program on the CBS Television Network throughout the season has reached an average-minute audience of 23,000,000 viewers—some 2,630,000 more than the average show on the second network and 2,380,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 92 Nielsen reports issued since July 1958.

(In the current season the Network leads in average daytime ratings as well.)

These are some of the facts that have impelled the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

**CBS TELEVISION NETWORK**

\*October, 1958—April, 1959, based on Nielsen AA ratings.  
\*\*And April report, Nielsen. Viewer data Nielsen compiled by ATR from 100 stations in 51 cities, Monday—Saturday, 8 p.m.—1 a.m.; Sunday, 1 a.m.—6 p.m.





CHARLES COLLINGWOOD brings  
you an exciting report from the  
frontiers of science—great new  
experiments that disclose the  
true qualities of MOTHER LOVE

SEE THE SEASON'S PREMIERE 5:00 PM TODAY CBS © CHANNEL 2

# CONQUEST

*The network's leadership  
is emphasized by a whimsical drawing  
in a trade advertisement...*

*The cover of a book  
containing the full script carries out  
the starkness of the documentary program...*

*A newspaper ad accents  
a new science series with an unusual image  
from the first program*

this conference can call contemporary typography purely American.

My first look at postwar typography was fairly bewildering. I had seen and applauded the prewar work by Burtin and Beall. They were developing newer graphic forms, and using words and images on the printed page to communicate. In their hands these images were employed to make a statement clearer, faster.

The new avant-garde was saying nothing and saying it with considerable facility. They could say in their defense that the world was more chaotic than ever, that nobody was saying anything very rational, and that their need to make some kind of order was satisfied to some extent, by creating it on the printed page. It was, largely, an order without content.

There was precedent for this point of view. The determined sales promotion campaign of the abstract expressionist painters was in full swing in America. That it could have been so successful so quickly must surely be due, in part, to its absence of content. In a curious way this revolution was a remarkably safe one—it was so noncommittal.

I have no quarrel with the abstract movement—except with its vociferous intolerance of any other school. But I think the effect on the minds of young designers is a matter of concern. To regard the blank rectangle on a layout pad with the same attitude that the abstract painter confronts his blank canvas is surely a pointless delusion.

The printed page is not primarily a medium for self-expression. Design for print is not Art. At best it is a highly skilled craft. A sensitive, inventive, interpretive craft, if you will, but in no way related to painting.

A graphic designer is employed, for a certain sum of money, by someone who wants to say something in print to

For insertion Sunday, March 30, 1958  
3 cols. x 125 lines = 625 lines  
Position Request: Television Listings page.

SEE IT NOW with Edward R. Murrow reports on the question troubling people all over the world—

# FALLOUT

In Part II of "Atomic Timetable" a group of world famous scientists present their conclusions on the effects of atomic radiation caused by nuclear explosions today and for future generations. Don't fail to tune to the CBS Television Network today from 5 to 6:25 © CHANNEL 2





### ROUND TRIP TO SPACE

The first exclusive film report of landmark missiles that go out into space and come back—the exciting story of our national space race. By H. Julian Allen & a date of the critical "one-day period."

### VIGIL ON THE UNIVERSE

See the U.S. Atomic War Warning Agency headquarters where the seats of a button alert 500 activists all over the world to watch and explosive war in the sun and other planetary "life" disease.

### THE SOUND OF THE SUN

Hear sounds traveling 10 million miles through space. See the great floating gas clouds on the sun's far-flung American front. Learn varieties, learn from total astrophysics the structure of the universe.

### "CONQUEST"

Presents the several dramatic chapters defining the major scientific "breakthroughs" of our time, with ERIC SEVAREID as host. *CBS News analyst as narrat-*

**5 PM TODAY • CHANNEL 2**

*Design and art work  
of two program advertisements  
underscore human concern  
and technical achievement*

somebody. The man with something to say comes to the designer in the belief that the designer with his special skills will say it more effectively for him.

It sometimes develops that as a result of this hopeful transaction, the statement becomes an advertisement for the designer rather than his client. And should there be any doubt about the designer's intention, he will sign it—just as the easel painter does.

Logically enough, this attitude toward design is only tolerated when the client has nothing to say. When his product is no different than anyone else's, and no better. When his company has no "personality"—he borrows the personality of the designer. This is rarely permitted in the mainstream of advertising, but only in the "off-Broadway" arenas.

The immature avant-garde designer seems bitter about the mainstream of American advertising. He hates the "hard sell" and avoids clients who interfere with his freedom. He believes that the role of business should be one of patron of the Arts, and insists that his craft is art.

I do not argue for the return to any form of traditionalism. I do argue for a sense of responsibility on the part of the designer, and a rational understanding of his function.

I think he should avoid designing for designers.

I suggest that the word "design" be considered as a verb in the sense that we design something to be communicated to someone.

Perhaps it would help to clear the air a little if we were conscious that printing and advertising cost a great deal of money. If a designer could pretend that the money to be spent to reproduce his design was his own, I suspect he would subject himself to far more rigid disciplines.

When he examines his work with relation to its function,

## THE CORONATION OF POPE JOHN XXIII

Today television will bring the coronation of a new Pope within the sight of more people than have witnessed all the coronations in the history of the Papacy. As the solemn and majestic ceremonies unfold before a massed crowd of 600,000 in St Peter's Square, Eurovision cameras will broadcast the event over an international network to some 30 million television viewers in seven European nations. To enable millions of Americans to see the ceremonies the CBS Television Network will present an hour-long nationwide broadcast highlighting the principal features of the event. Recorded on video tape directly from the Eurovision broadcast, and edited in London with on-the-scene commentary by CBS News Correspondent Winston Burdett, it will be flown by jet plane to America for broadcast immediately following tonight's election coverage by CBS News. It will be repeated tomorrow from 10 to 11 am. Be sure to see this historic broadcast on the CBS Television Network. Channel 2



• From 9 to 11 tonight on channel 2, the CBS Television Network presents

## ROSALIND RUSSELL

as the star of a dazzling two-hour television production in the famous role  
that made her the rage of New York in the gay musical comedy hit

## WONDERFUL TOWN



*Diverse themes are unified  
by insistence on clarity and originality.*

*A newspaper ad:  
John Groth draws an ancient ritual  
with sketchy accuracy...*

*A newspaper ad:  
Lively photograph depicts  
the exuberance of a musical...*

*A trade ad:  
Joseph Hirsch conveys  
Marian Anderson's intensity...*

*A case cover for two books:  
The power of type  
to state a message...*

and as others — are in agreement that *Freedom* is the cornerstone of a free society. I would like to commend, make sure we know it on the bat! —*Alfredo J. Cossio, Constitutionalist, the Ed Mariano Free Press* (See No. 10, and especially p. 17) —*It is the responsibility of every citizen to stand up for his principles which will not be forgotten.* —*Franklin D. Roosevelt*



#### **POWER TO COMMUNICATE**

"We are unwilling to let the light before the world into full view. Americans do know what we do. We also wish the American people to know what has been accomplished in the field of human civilization."

With this verbal attack by International Telephone and Telegraph Corporation, an extraordinary woman and a great corporation each demonstrated more forcefully than ever before the exceptional ability they share in common -- their unregulated power to communicate.

**IT WAS A noble purpose, for millions of Americans whose hearts like those of billions of Asians were captured by the spirit and humanity of a great man, serving our friends for our country.**

It was a unique experience, too, for IT&T which for the first time used powerful personal computers from medium to describe its own vital worldwide achievements in communication—and in 60 glowing minutes recited the gratitude of millions of new Ireland at home.

rowing number of American industrial cities Islam's power to communicate is no new story; they are aptly sensitive to his capacity to communicate with an impact, a reality and a universality by any other medium of means than in all history.

And your after years, the television network that provides the largest audience for industry is CBS Television where each outstanding corporation as DuPont, General Electric, Monsanto, U. S. Steel, Westinghouse, and non-IT&T give their fellow Americans the most significant picture of industry's role in the life of the nation.

**CBS TELEVISION** ®

# **YEARS OF CRISIS WHERE WE STAND**

**CBS TELEVISION**



BEST TELEPLAY WRITING, HALF HOUR OR MORE:  
"The Man in the Case" (Playhouse 91)



BEST DRAMATIC SERIES WITH  
SIX OR MORE CHARACTERS:  
"The Invaders"



BEST LIVE CAMERA WORK,  
SIX OR MORE CHARACTERS:  
"The Invaders"



BEST COMEDY SERIES:  
"The Invaders"



BEST DRAMA OF A FILM FOR TELEVISION:  
"Man From the Hill" (Tele-Action)



BEST SINGLE PERFORMANCE BY AN ACTRESS:  
"Peyton Place" (Playhouse 91)



BEST CINEMATOGRAPHY FOR TELEVISION:  
"Barney & Betty" (Theater, CBS Broadcast  
and Television Cinema Series)



BEST NEW PROGRAM SERIES OF THE YEAR:  
"The Carol Burnett Show"



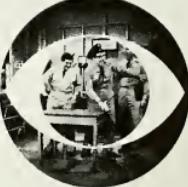
FIRST SPECIAL FESTIVAL AWARDS:  
"Jack Palance" (The Jack Palance Show)



BEST SPECIAL PROGRAM OF THE YEAR:  
"The Special Festival Awards"



BEST SUPPORTING ACTOR IN A DRAMA:  
"Dark Victory" (The Dark Victory Show)



BEST CINEMATOGRAPHY:  
"Madame Butterfly" (FBI-Mars  
Color Broadcast Festival Annual Show)  
"The Story of G.I. Joe" and "They Were



BEST TELEPLAY WRITING, HALF HOUR OR LESS:  
"Peyton Place" (The Peyton Place)



BEST COVERAGE OF INTERNATIONAL  
NEWSREPORTING: "FBI-A: Siberia Incident" (CBS-TV)  
From CBS's "World News Sunday"



BEST DIRECTOR, DRAMA, HALF HOUR OR LESS:  
"Dark Victory" (The Dark Victory Show)  
Alfred Hitchcock Presents



BEST DRAMA COMMENTATOR:  
Edward R. Murrow  
"See It Now"



BEST DRAMATIC ANTHOLOGY SERIES:  
"Playhouse 91"

# Thanks

—for giving your best!

Last week the talented and creative people who are attracted to television the largest audiences in the history of our medium achieved outstanding achievement as a member of their colleagues. That so many were able to do their best work on

## THE CBS TELEVISION NETWORK

before explains why this network was able to win the largest average nighttime audience in each of the 66 consecutive Nielsen Reports since July 1955.



The "Emmy" award-winners are featured in this trade advertisement, using the year's "eye" ads in a new layout.

A 36-page book features the success of the dramatic "Playhouse 90" series—a "long shot" that paid off!

he wouldn't bury the text and render it illegible on the ground that it is inferior anyway. He will insist, instead, that it be better. If no one will write a better text, he will have to learn to write it himself. For having become, in effect, his own client, he will want to be sure that what he has to say will be clearly understood—that this is his primary function.

He will find that the most satisfying solutions to a graphic problem come from its basic content. He will find it unnecessary and offensive to superimpose a visual effect on an unrelated message.

He might even find that writers, too, have a certain skill, and he might enjoy reading them, and making their work legible.

Perhaps the most important thing that would happen is that all those pointless questions about tradition and modernism, whether our typography is American or European, will become properly irrelevant. All of these influences, and many more, will have become part of the designer's total design vocabulary.

If he applies it successfully, the end product will show no traces of having been designed at all. It will look perfectly obvious and inevitable.

If he is more concerned with how well his job is done than he is about whether or not it is "new," he will even win awards for his performance.

But no matter how many honors are bestowed on him throughout his career, he will never mistake the printed page for an art gallery.

At your conference last year, the most stimulating speaker for me, was not a designer at all. He was a semanticist—Dr. Anatol Rapoport of the University of Michigan's Mental Health Research Institute. In trying to analyze our profes-



## **Johnson's whole ball of wax is on the CBS Television Network**

Starting this Fall, S. C. Johnson will concentrate all of its network television advertising on the network which repeatedly delivers the largest nationwide audiences in advertising.

As the biggest manufacturer of wax polishes in the world, Johnson needs the biggest audiences it can get—and has found them consistently on the CBS Television Network.

For the past three years it has demonstrated the efficiency of its products to an average audience of 27 million viewers, aided and abetted by Red Skelton. In its programming plans for the Fall, it has not only announced the renewal of this popular comedy series, but has increased its product-exposure by ordering two additional nighttime programs.\*

Johnson underwrites its belief in the effectiveness of network television by committing most of its advertising appropriation to a medium still growing at the rate of *200,000 viewers a month*.

This same confidence accounts for the current wave of renewals by America's leading advertisers on the network which in 70 consecutive Nielsen Reports issued since July 1958, has been credited with the largest audiences in all television.



Our Post  
Show of the Month  
presents  
**JUDITH ANDERSON**  
**MURIEL CRONYN**  
**VANCE DAVIS**  
and special guest stars  
**EVA LE GALLIENNE**

# The Bridge of San Luis Rey

A tale of the strange web of destiny  
entwining the lives of five Red Embers.  
Also starring RIVA SAGAN, HARRY KASPER,  
THEODORE BIKEL, PETER CODDING and STEVE HILL  
Produced by DAVID SUSSKIND  
—In color New York on the  
CBS Television Network  
9:30 TO 11 PM S CHANNEL 2

*One of a series of "eye" ads,  
announcing the continuation of sponsorship  
by major advertisers.*

*A drawing by Jacob Landau  
directs attention  
to an important dramatic program*

sion, he was pretty close, I think, when he thought of us as intermediaries. He likened us to performers. Actors who speak other people's lines. Musicians who interpret what composers write.

Though he plucked us from the stratosphere and put us in our proper place, he also soothed our ruffled egos by gently suggesting that some performances could be superb.

To the extent that his analysis is correct, it might be useful to quote an old "square" writer on the subject.

I happen at the moment to be working on a reprint of *Hamlet*. Here is what the author demanded of performers:

"Speak the speech, I pray you, as I pronounce it to you... For if you mouth it, as many of your players do, I would as lief the town crier spoke my lines.

"Nor do not saw the air too much with your hand, thus; but use all gently. For in the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.

"Be not too tame, neither. Suit the action to the word, the word to the action... For anything so overdone is from the purpose of playing, whose end is, to hold, as 'twere, the mirror up to nature.

"And let those who play your clowns speak no more than is set down for them. Go make you ready."

REMEMBER?



*Full-page newspaper advertisement,  
with a drawing by Kurt Weihs,  
sums up a year's special news programs.*

*A typical spread of the annual CBS diary (1958)  
illustrated by Carl Erickson*

Monday / 1

December

1 / 7

Saturday / 6

Tuesday / 2

Sunday / 7

Wednesday / 3

Thursday / 4

Friday / 5





*The British artist-journalist, Feliks Topolski, was commissioned to paint Churchill for a newspaper advertisement announcing a new series*

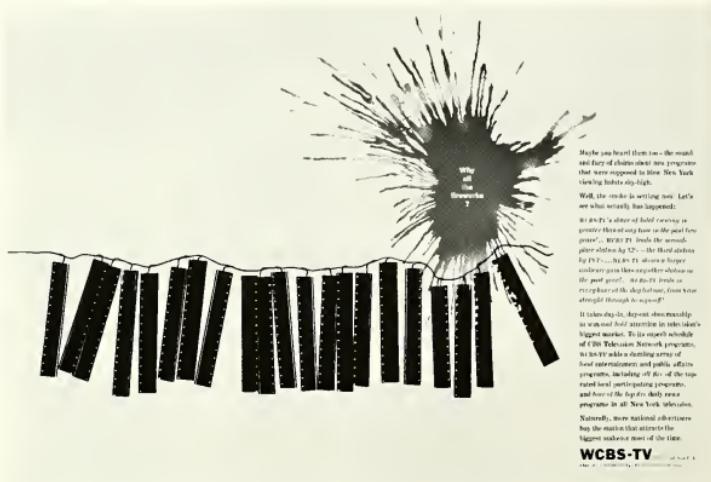
**TONIGHT AT 6 ON CHANNEL 2**

## **“Man of the Century”**

a full-hour dramatic summary of the career of Sir Winston Churchill, the first production on  
**"The Twentieth Century"**

a new weekly series of brilliant documentary reports depicting the world-shaking events and towering personalities that are shaping our era.

A CBS TELEVISION PREMIERE



*New programs on a local television station  
are dramatized in this trade ad.*

*Two drawings by Ben Shahn  
illustrate completely different program types:  
a drama and a documentary*

## **PLAYHOUSE 90**

Television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter



## **THE DEATH OF MANOLETE**

starring **JACK PALANCE**  
**SUZY PARKER**

Produced by Martin Manulis in Television City

**9:30 TONIGHT**

live over the CBS Television Network ®

**ON CHANNEL 2**

*Ben Shahn*

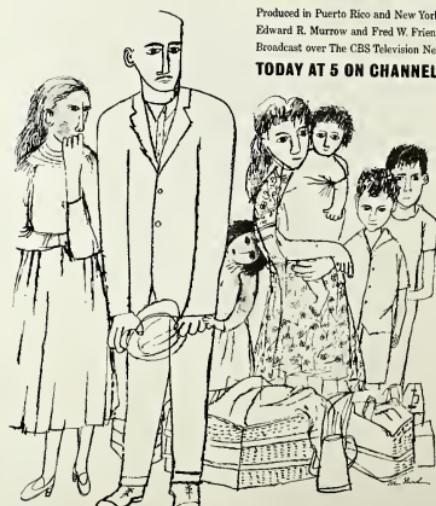
**SEE IT NOW** brings you a report on Puerto Rico's dramatic efforts to raise her living standards, and surveys the various problems caused by the mass migration of her people to the United States. See

## **The Puerto Ricans**

**-AMERICANS ON THE MOVE**

Produced in Puerto Rico and New York by Edward R. Murrow and Fred W. Friendly. Broadcast over The CBS Television Network

**TODAY AT 5 ON CHANNEL 2**



quiet private house. Eight cooking facili-  
ties. Bath room little used. Telephone. Near Under-  
ground. £3 15s.—Wes. 0664.

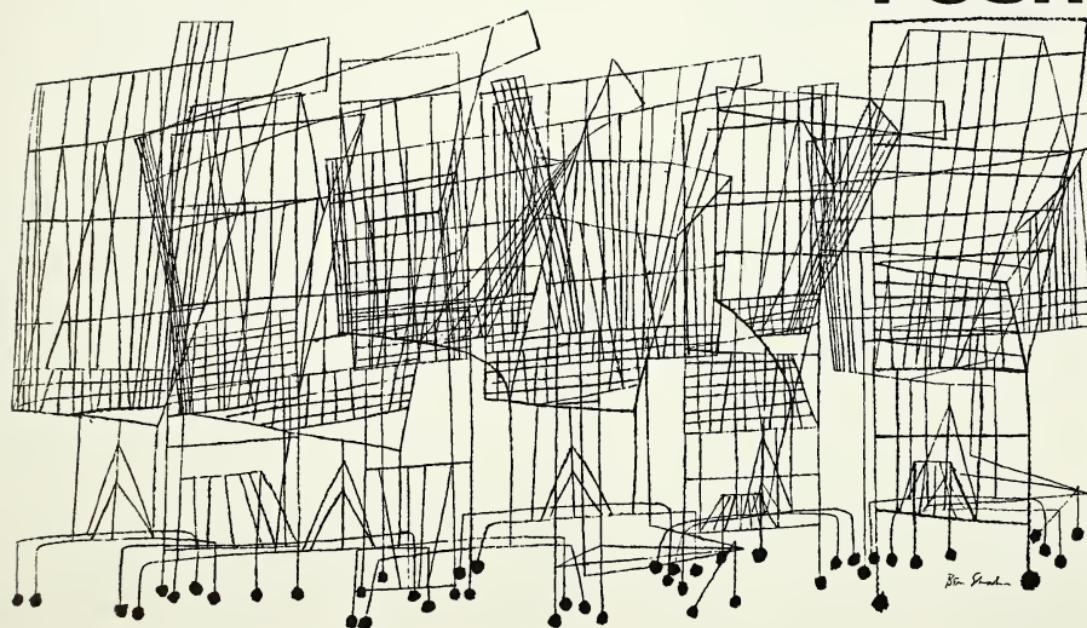
**A**NYONE POSSESSING INFORMATION  
about the case of Rees Mathry, an innocent  
man convicted of murder, please contact Paul  
Mathry at 611 River Street.

**D**ISTRESSED GENTLEFOLK'S AID ASSO-  
CIATION appeals for widow of professional  
man aged 77 living alone fractured spine and

**DU PONT SHOW OF THE MONTH**  
PRESENTS A.J. CRONIN'S MYSTERY  
"BEYOND THIS PLACE"  
STARRING FARLEY GRANGER,  
BRIAN DONLEVY, PEGGY ANN GARNER,  
HURD HATFIELD AND SPECIAL  
GUEST STAR SHELLEY WINTERS.  
**LIVE ON CBS TELEVISION @**  
**NOV. 25, 1957, 9:30-11 PM, CNYT**  
**SPONSORED BY E.I. DU PONT**  
**DE NEMOURS & COMPANY**



# THE BIG PUSH



**THIS SUMMER** America's consumers will fill their shopping baskets fuller than any summer in their history. And they will fill them with the products they know best—the brands they see on television.

Last summer they spent nearly 10 per cent more than they did the previous winter—7 per cent more for food; 12 per cent more for household appliances; 15 per cent more in department stores and nearly 8 per cent more in installment purchases.

For the television advertiser, each summer becomes more inviting than the last.

Each summer the average family spends more time watching television.

Each day 8,000 new families join the vast television audience, and by July the number of television homes in the country will total 40,300,000—nearly 3½ million more than last July.

And each summer CBS Television brings to its advertisers bigger audiences than the summer before and larger than any other network.

CBS Television advertisers are better prepared for the big summer sales push than ever—in fact, this summer 14 per cent more of our winter advertisers will be on the air than a year ago.

These are compelling facts for an advertiser who is debating when or where to launch his next advertising campaign.

Clearly the time to start is now; the place...

**CBS TELEVISION**

*A network ad demonstrates the value of summer program sponsorship*

TONIGHT on Channel 2



7:00 11 min. 45 sec.  
"The News" with Tom Mohr



7:30 15 min. 45 sec.  
"American Story" with Tom Mohr



8:30 15 min. 45 sec.  
"American Story" with Tom Mohr



9:00 15 min. 45 sec.  
"American Story" with Tom Mohr



9:30 15 min. 45 sec.  
"American Story" with Tom Mohr



10:00 15 min. 45 sec.  
"American Story" with Tom Mohr



10:30 15 min. 45 sec.  
"American Story" with Tom Mohr



11:00 15 min. 45 sec.  
"Late News" with Tom Mohr



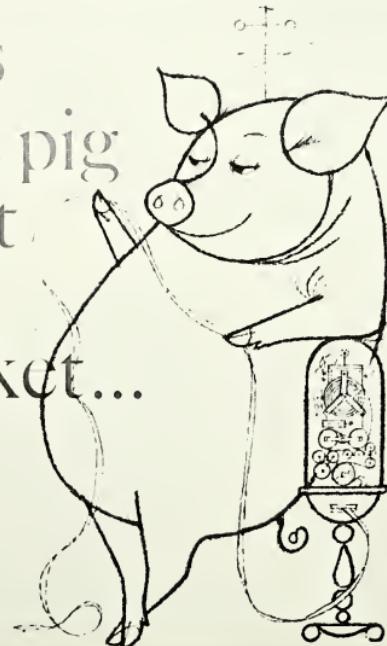
11:15 15 min. 45 sec.  
"The Late Show" with Tom Mohr

2

The single column strip  
is typical "stack" ad of one evening's programs.

A trade ad features a success story  
of spot television announcements

This  
little pig  
went  
to market...



...thanks to kraft tv. And his stock soared! Let agencyman W. J. Mackay of Miller, Mackay, Hock and Harting tell you the real-life success story of Bar S Holiday Ham, a luxury item in search of a market.

"Bar S was virtually unknown in the Portland, Oregon market, and had major competition to overcome. We tried various advertising approaches, but none succeeded, until we turned to television, on kraft tv. Then, the consumer demand was so marked - and so immediate - that Bar S was able to increase its distribution widely, not only in Portland but throughout the entire valley area. As a result, Bar S enjoyed a healthy 60% sales increase in 1956 over 1955... all the more impressive when you consider that it was accomplished in a period of slightly over six months!"

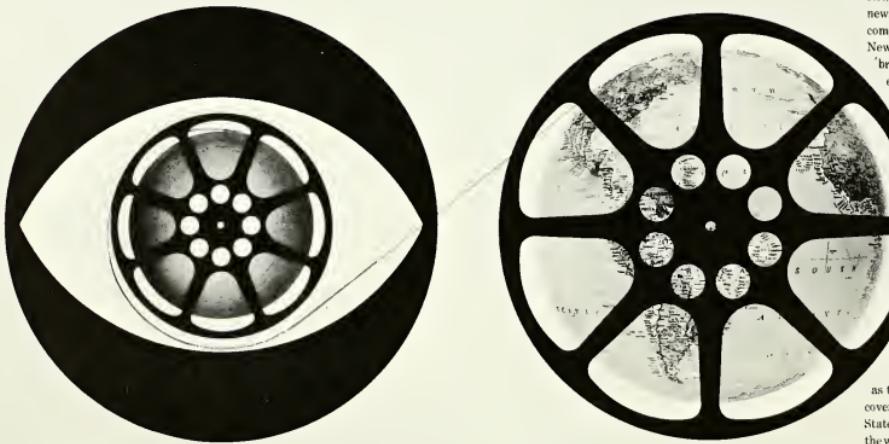
Unusual? Not at all. Bar S Holiday Ham is no different from the hundreds of other products and services, large and small, which expand their markets and create new markets by using one or more of the 13 television stations (and the regional network) represented by CBS Television Spot Sales. *Good spot to be in!*

Representatives in New York, Boston, Chicago, Atlanta, Los Angeles, San Francisco, Philadelphia, Baltimore, Seattle, Honolulu, Miami, Detroit, Atlanta, Atlanta, San Jose, Salt Lake City and St. Louis. Broadcast stations include: KOMO-TV Seattle, KOM-TV Spokane, KOM-TV Portland (Oregon), KOM-TV Billings and the CBS television Pacific Network.

CBS Television  
Spot Sales •



## ***Newfilm tells the world...***



*Newfilm* is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newfilm*'s worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as 'broadcasting's finest newsgathering organization. And third,

*Newfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN, "*Newfilm* has been of immense value to us.

We have been able to rely on it with complete confidence as the foundation of our foreign coverage... not only in the United States but throughout the rest of the world. Particularly, *Newfilm*'s reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newfilm* is available to *all stations*, at home and abroad. Get complete information from . . .

**CBS TELEVISION  
FILM SALES, INC.**

— the best film programme for all stations —





*There's more to Florida...*

*Almost everything in Florida—from its fauna and flora to its economic outlook—is different. It's the only state with above-average indexes for all major cities (Sales Management High Spot Cities, May)...and within Florida the Highest Spot City is Jacksonville. Retail sales here are running about five million dollars a month ahead of 1957, and January-April bank clearings were more than nine million dollars ahead of the same period last year.*

***There's more to WMBR-TV!*** In this economic paradise, WMBR-TV maintains its audience lead by wide margins. Consider, for example, local news programming. WMBR-TV's 8:45 am News has a 206% lead over the competition. The One O'Clock Report beats competing news by 265%. WMBR-TV's 6:30 pm News commands a 38.5 rating and a 285% lead over competing news. And its Eleven O'Clock Report smothers the competition's news with a 663% lead. In news as in everything else, it's no news that there's much, much more to...

Channel 4, Jacksonville - **WMBR-TV**

An Affiliate of the CBS Television Network

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

## watch closely!

Television's incredible statistics can be even more bewildering in this record year—if you don't watch them very carefully all the time.

Take the question of measuring\* a program's popularity. Do you count the *total audience*—the number of people who tune in during the course of a program (*including* those who tune out after sampling it), or do you measure the *average audience*—the number of people who watch it during the average minute?

Without a single family changing a minute of its viewing behavior you can arrive at a surprisingly different set of figures.

The *total audience\*\** measurement can produce the most astronomical numbers. But the *average audience* concept has far greater value for a sponsor. Because it is a much more accurate index of the number of people who have seen an advertising message, it has clearly gained more acceptance in the industry.

The clearest single fact about the 1955-56 television season to date is that, on an *average audience* basis, CBS Television leads all 7 of the 10 most popular programs at night and 8 of the top 10 in the daytime.

Moreover, its average program had a 12 $\frac{1}{2}$ % larger rating at night and a 64 $\frac{1}{2}$ % larger rating during the day than the second ranking network.

A record that continues to establish **CBS TELEVISION** as the world's largest advertising medium.

\*All data based on NIELS Averaging. October 1955-April 1956.

\*\*On this basis (as CBS Television comes out ahead with 9 of the top 10 nighttime programs, 8 of the top daytime programs, and averages a full day and night, 1 million more viewers than the second ranking network).

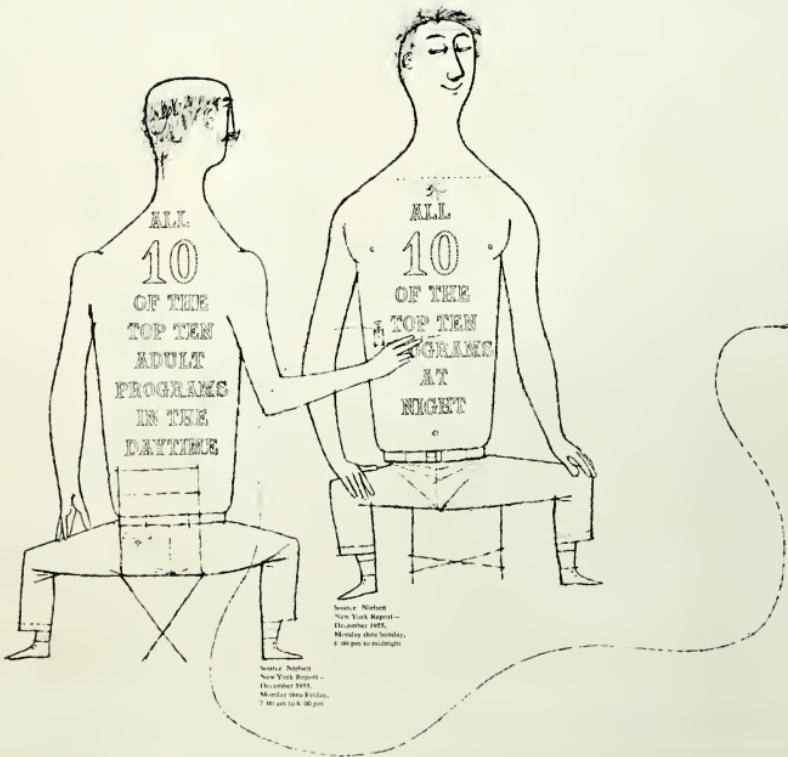
## "THE SECRET LIFE OF DANNY KAYE"

is an unforgettable experience marking a most unusual television debut in behalf of the United Nations International Children's Emergency Fund. Today you will follow the joyful trail of Danny Kaye at his best as he entertains the children of Italy, Greece, Yugoslavia, Switzerland, Turkey, Nigeria, Spain, Morocco, France, England and Israel at the request of UNICEF. For an hour and a half through the cameras of "**SEE IT NOW,**" produced by **EDWARD R. MURROW** and **FRED W. FRIENDLY**, you will see the upturned faces of these children transfigured with delight as Danny clowns his way into their hearts on this unique program **TODAY AT 5 on CBS TELEVISION • CHANNEL 2**



*A trade ad on different ways  
of reading audience ratings,  
with a photographic montage  
by Arik Nepo.*

*The drawing by David Stone Martin  
announces a UNICEF program*



WCBS-TV

CBS Channel  
Represented by  
CBS Television  
Spot Sales

*Contrasting approaches:*

*Whimsical treatment of a theme for a local television station...*

*Stark photo for a newspaper ad...*

*Typographic wit in an ad for a New York station*



**OUR MR. SUN** See this exciting hour-long program which depicts what man has learned about this fiery source of energy and life. In color and black and white  
00:00 pm CBS Television WAAA-TV **CHANNEL 60**





# The Blue Conventions



*Cover and sample pages  
of a 48-page report  
on the television coverage  
of the 1956 political conventions,  
illustrated by Feliks Topolski*



major issues of the campaign in a special series of eight half-hour Wednesday night programs entitled "Pick The Winner."

Throughout each week, 2 hours and 20 minutes of the network's eleven scheduled news programs were being devoted primarily to the latest reports on the progress of the candidates and the campaign. In addition, the television audience kept posted on the developing political situation each Sunday afternoon between 5 and 6 with "Face The Nation" and "Roundabout '56," the network's public affairs programs presenting "live" interviews with the leading spokesmen of both parties together with analyses by CBS News commentators.

Temporarily idle during the two conventions, the 12 man mobile unit of the CBS News Campaign Cavalcade resumed its hot pursuit of Democratic and Republican candidates as they sped across the country appealing for the support of the voters.

Ahering to its practice of previous years the network arranged to provide the fastest and most complete coverage of the election by re-assembling the same team of CBS News reporters and analysts who covered the conventions. In 1952 television's

*To reproduce faithfully  
the pen-ink-pencil-wash techniques  
of Feliks Topolski,  
the "Blue Conventions" book was printed  
in four colors on blue-gray paper*



Each party allocated an afternoon in "Ladies' Day" during which various women high in the party councils addressed the delegates. At the Democratic "Ladies' Day" Texas Governor Frank Clement, Democratic keynoter, announced: "I don't know how many people are now watching television, but they are probably all women, and I know they will be interested in seeing the pleasant proceedings that are now about to take place."

Both parties held stop watches on the floor demonstrations and called time on their speakers.

At the outset of the Democratic proceedings, Permanent Chairman Sam Rayburn announced that all demonstrations would be restricted to 25 minutes and seconding speeches to 5 minutes each.

Republican Chairman Joseph Martin acted similarly, confining the seconding speeches for the Vice Presidential nomination to 3 minutes. Although these restrictions were not uniformly observed, the speeches were generally held within their time limits. The demonstration following Governor Stevenson's nomination exceeded its prescribed limit by 2½ minutes. Observing the principle of "equal time and treatment," Rayburn permitted the Harriman







**CBS TELEVISION CLIENTS & PROGRAMS**  
APRIL 1958

**SEE THESE GREAT PERFORMERS  
IN PERSON CELEBRATE  
THE 6th ANNIVERSARY OF**

**THE ED SULLIVAN SHOW**

KATE SMITH  
LUCILLE BALL AND DESI ARNAZ  
GREGORY PECK  
RED SKELTON  
MARGE AND GOWER CHAMPION  
HARRY BELAFONTE  
SHIRLEY TEMPEST  
JAMES MASON  
RISE STEVENS  
EDDIE CANTOR  
EDWARD G. ROBINSON  
FRANK SINATRA  
ADRIENNE MARSHALL  
ADRIENTE AND COSTELLO  
ERNEST BORGnine  
VIRGINIA MAYO  
CATHY AND BOB CROSBY  
JACK PAAK  
TOMMY BREWER  
TAB HUNTER  
ROBERT STACK  
JOHN DALY  
SAM LEVISON  
RICHARD KIEL  
TEX AND JINX McCRARY  
MICHAEL O'SHEA  
JEANNE CRAIN  
LOUIS ARMSTRONG  
RICHARD WIDMARK  
JOHN WAYNE  
WALTER BRENNAN  
WILL ROGERS, JR.  
IOA LUPINO  
HOWARD DUFF



*All in a day's work:*

- Children's morning program*  
—a presentation.
- Report on a continent*  
—a promotion kit cover.
- Folksy morning commentator*  
—cover for a program booklet.
- Evening entertainment*  
—a newspaper ad.
- Mid-East program promotion kit cover*

TONIGHT AT 8, CHANNEL 2 CBS TELEVISION



**SEE IT NOW  
WITH EDWARD R. MURROW  
PRESENTS**

# **REPORT FROM AFRICA**

THE PICTURE OF  
A CONTINUOUS STREAM  
OF REPORTS ON THE  
AFRICAN CRISIS  
FROM 1 TO 11 PM, CDT  
SPECIALISTS IN THE FIELD  
ON CBS TELEVISION

# **EGYPT- ISRAEL**

**SEE IT NOW PRESENTS A SPECIAL HOUR-AND-A-HALF REPORT ON THE CRISIS IN THE MIDDLE EAST WITH EDWARD R. MURROW  
AND HOWARD K. SMITH TUESDAY EVENING, MARCH 13, 1958, FROM 8:30 TO 10:00 PM, CNYT, ON THE CBS TELEVISION NETWORK**

*(The nature of communication provided the theme for the Ninth International Design Conference held in Aspen, Colorado, June 21-27, 1959 which was attended by an outstanding group of international scholars and designers. These included the noted microphotographer, Dr. Roman Vishniac; Prof. Lancelot Hogben, the distinguished mathematician; Prof. S. I. Hayakawa, the eminent semanticist; and the well known British scientist and industrialist, L. L. Whyte. Mr. Golden was among the American designers invited to present papers before the Conference and to take part in the closing panel discussion. The text of his paper as well as excerpts from his remarks on the panel follow.)*

## **Visual environment of advertising**

I happen to believe that the visual environment of advertising improves each time a designer produces a good design—and in no other way.

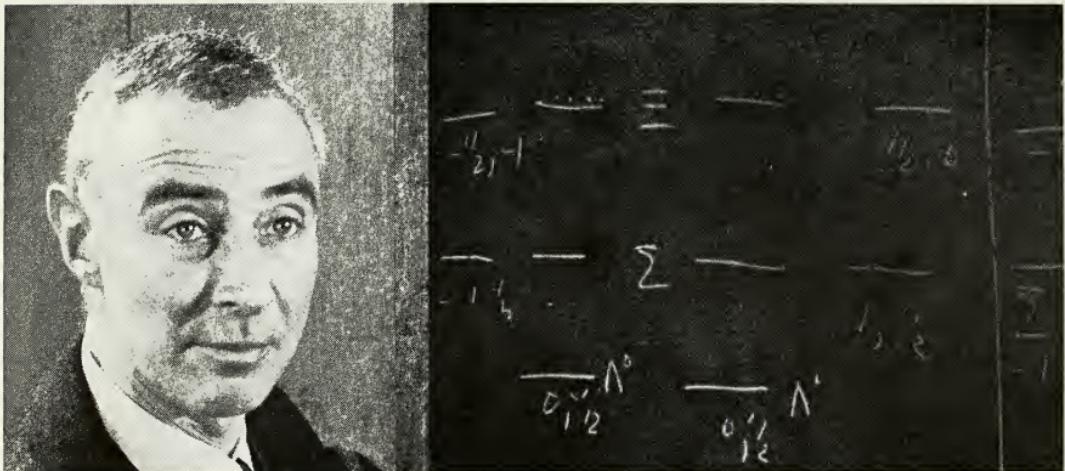
There may, indeed, be some cause for concern about the chaos the designer is bringing to the visual environment of advertising.

I think we tend to do this each time we leave our work for the lecture platform or the typewriter. We tend to overstate our case in the most complicated manner, and to confuse the simple purpose of our perfectly honest, useful, little craft with the language of the sociologist, the psychiatrist, the scientist, the art critic, and sometimes even the mystic.

The obvious function of a designer is to design. His principal talent is to make a simple order out of many elements. The very act of designing exposes elements that are inconsistent and must obviously be rejected. When he is in control of these elements he can usually produce an acceptable design. When

# A Conversation with Dr. J. Robert Oppenheimer

Director, Institute for Advanced Study, Princeton, N.J.



Tonight on "See It Now"

edited by Edward R. Murrow and Fred W. Friendly

10:30 on channel 2

# BACK TONIGHT



## JACK BENNY

7:30 PM, CHANNEL 2 CBS TELEVISION ©  
originally tape from Television City, Hollywood

*Drama and humor of a time:*

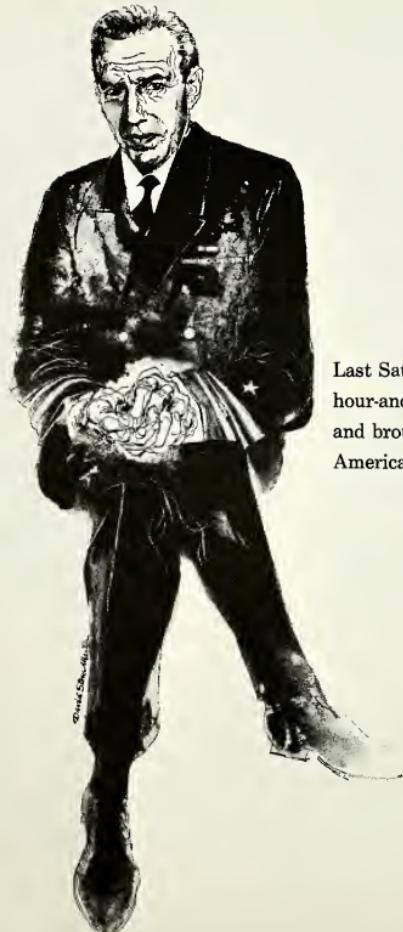
*The simplicity  
of a photographic document...  
The polished elegance  
of a René Bouché portrait*

someone else controls them the best he can produce is a counterfeit. This is why at some stage of his maturity he feels the need to have a voice in the content itself. If the advertising designer begins to "examine the purposes to which this vast communications machinery is put" (as a prospectus for this conference suggests), he can run headlong into his basic conflict with the business world—a dissatisfaction with the content he is asked to transmit.

For Business the question of content is very simple. Its objective is reflected in its most important single printed document—the Annual Report. This is the yardstick by which all its decisions are measured. If the Report is unfavorable for very long the business will cease to exist. Whatever contributes to its success is right. Whatever endangers the financial statement is wrong.

Thus the morality of Business is clear and reasonably defensible. The morality of the businessman may be something else again, but as Business gets bigger and bigger, his morality is less and less operative. The man himself tends to disappear and in his place the Corporation Executive begins to emerge.

His first responsibility is to the Corporation and not to society. He would say that in our economy what is right for the corporation must inevitably be good for society, because the successful corporation provides more employment, more products and services, and higher tax payments which pay for still more social services. So without having to make a single social decision the corporation executive can tend strictly to business with the comforting assurance that no matter how it is conducted (short of public scandal), his energies will be socially useful—if the business is sufficiently profitable.



Last Saturday night CBS Television presented the second\* most popular hour-and-a-half program of the season, "The Caine Mutiny Court-Martial"... and brought into still sharper focus the picture of CBS Television as America's favorite source of exciting entertainment.

*The theme:  
Success story of a television program  
The artist:  
David Stone Martin*



*Overnight fame  
for anonymous people:  
A double-page trade ad  
on a popular quiz program*

The dilemma of the literate advertising designer is that emotionally he is part small businessman and part artist. He isn't strong enough to cut himself off from the world of business to make the personal statement of the artist. He isn't a pure enough businessman to turn his attention completely away from the arts.

He somehow wants the best of both worlds. He becomes a kind of soft-boiled businessman.

When he turns to Business he is told that the content of our time is The Fact. The Fact of Science, The Fact of Business. The Fact is beyond suspicion. It has no views on Art, Religion or Politics. It is not subject to anyone's opinion. It can be measured and tabulated. It is non-controversial.

In an era of mass-marketing, controversy is assumed to be bad for business, for no potential consumer must be offended. Though Business may have no legitimate interest in people, it has an abiding interest in consumers.

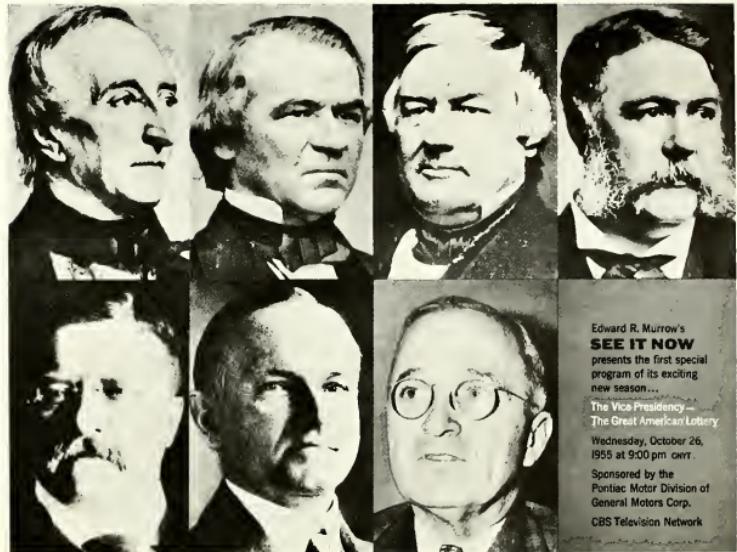
The designer for the most part would be willing, I think, to accept The Fact as the content for his work. But he soon discovers that despite the prattle of the public relations expert about "lean, hard facts," the designer is seldom called upon to work with them.

For Business wants him to help create an attitude about the facts, not to communicate them. And only about some of the facts. For facts in certain juxtapositions can offend some portion of the market.

So he finds himself working with half-truths, and feels that he is not using all his talents. He finds that he is part of a gigantic merchandising apparatus in which the media of mass communication have reached a miraculous degree of technical perfection and are being operated at full speed to say as little as necessary in the most impressive way.



## The Vice Presidency



*The importance of public office  
is emphasized by the documentary styling  
of a brochure  
(containing script and film clips)  
and a promotion kit cover*

*A photograph  
of a New Jersey backyard  
provides the cover  
for this  
quarterly reference booklet*



And this, too, is what the advertising designer is called upon to do. If he can adjust himself easily to this framework he can work very happily, and may even be handsomely rewarded for his efforts.

If he is reluctant to accept the role of a propagandist for business, but looks further for a deeper meaning for his work, he might find greater solace on the psychiatrist's couch than he will in Aspen.

There is one inviting avenue of escape that seems to give comfort to an increasing number of designers, and certainly to almost all the younger ones. It is that wonderful panacea that came to full flower in a disturbed postwar world: the abstract expressionist school of painting. It is in itself a Fact. It is acceptable because it is Art.

Business can accept it because it is successful, and oddly enough "safe" since it says absolutely nothing. The cynical advertising designer can embrace it because it can help him demonstrate his independence of content. The young designer finds it a wonderful shortcut—a do-it-yourself Art. And anyone can find delight in its total concentration on technique.

But I doubt the necessity to search in so many fruitless directions for a solution to the designer's plight.

Once he stops confusing Art with design for Business and stops making demands on the business world that it has neither the capacity nor the obligation to fulfill, he'll probably be all right. In fact I think he is pretty lucky. In the brave new world of Strontium 90—a world in which craftsmanship is an intolerable deterrent to mass production—it is a good thing to be able to practice a useful craft.

It is a craft that is susceptible to further growth and that can so far do something that neither the Management Execu-

# Harvest



*Cover of a folder  
and a  
double-page advertisement  
with drawings by  
Ben Shahn*

# **Harvest**

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever—*5 hours and 20 minutes a day.*

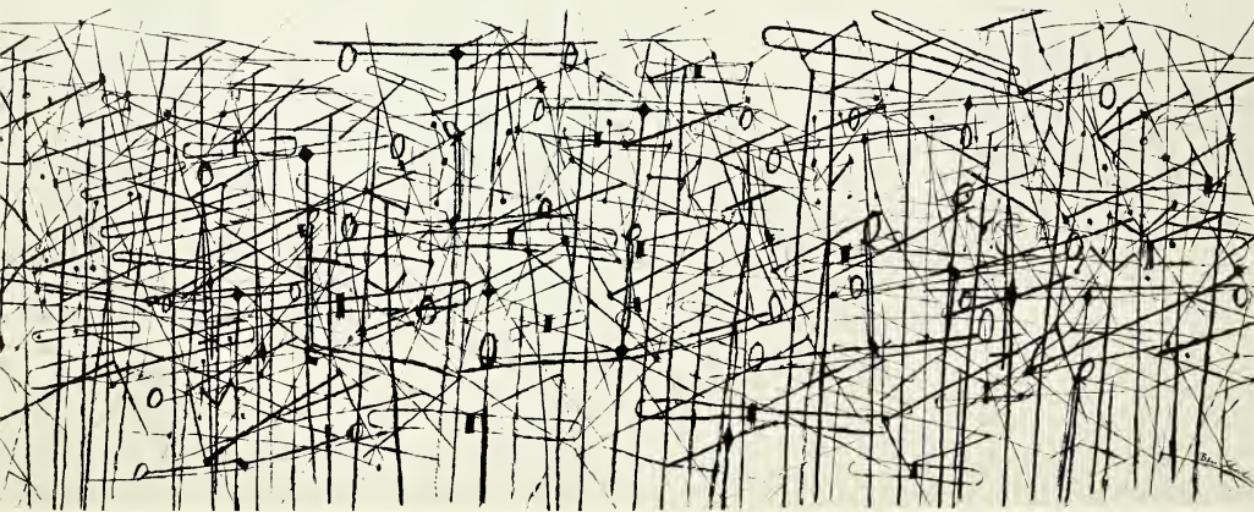
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested \$165,268,000 over the past 12 months—a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

## **THE CBS TELEVISION NETWORK**





after you...

It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it—just as they beat us to *Disneyland*.

When competing networks applaud each other the applause is genuine; for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan*... or discover a great comic like George Gobel.

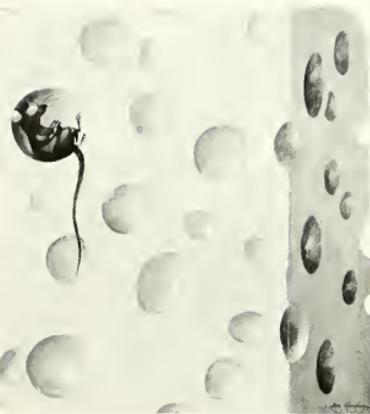
Only through network television can an advertiser reach 11 million people each week as economically, for example, as he can on *I Love Lucy*—another network developed program.

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant goal of network competition.

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

**The CBS Television Network**



**good spot  
to be in!**

Take a look around you - it's a good spot to be in! One bright, cheery morning, people all over the country began to realize that there was a new kind of television time, and in particular, a new kind of television sales time, and a new kind of television buying time.

Take a look at the conditions in the business for a moment. Imagine of Ludwig, who wanted to expand his business, had to go to the bank and get a loan, and the bank would not lend him back the money he had given them? That's what happened to us. And we had to go to the IRS, and the IRS said, "We're not going to give you a tax deduction." That's what happened to us.

Imagine the bank saying, "We're not going to lend you any more money." That's what happened to us. And we had to go to the TV stations and say, "We're not going to buy your advertising space."

It's a good spot to be in.

**CBS TELEVISION SPOT SALES**  
BENJAMIN L. KAUFMAN, President  
Executive Vice President: John W. McElroy  
Executive Vice President: Robert E. Schlesinger  
Executive Vice President: Charles E. Gandy  
Executive Vice President: John C. H. Smith  
Executive Vice President: John J. O'Farrell  
Executive Vice President: John F. O'Farrell  
Executive Vice President: John F. O'Farrell

Ludwig Bemelmans  
illustrates a network announcement.

Joe Kaufman's drawing  
promotes local sales of television time

tive nor the electronic computer can do.

If he doesn't like the end his craft serves, he can probably find a client whose products or services seem worthwhile. He can "improve the visual environment of advertising" by a flat refusal to do bad work for anyone, and thus maintain the standards of his craft.

He can take pleasure in the fact that the performance of his colleagues in graphic design is improving all the time.

He can even take pleasure, as I do, in the fact that a number of designers are beginning to watch their language.

Maybe they realized that we were beginning to frighten our clients by our strange literature. (After all, it wasn't very long ago that clients were suspicious of any advertising design that merely looked handsome.) Maybe they are finding work more rewarding than talking about it. But whatever the reason, I think (and hope) that there is a detectable change in the climate which once produced the young man who wanted to change the course of the graphic arts.

Even Leo Lionni has become weary of his preposterous invention of the New Renaissance Man, and is ready to embrace anyone who can do one thing well rather than many things badly.

Will Burtin has announced that he just doesn't care whether or not typography is an Art, so long as it does what it is supposed to do.

Saul Bass had admitted that "our typographic designs are . . . ridiculously small expressions of a profound cultural pattern."

Even this present conference concedes that the only way to demonstrate the process of communication "by Image" is by visual exhibit.

It may be useful, however, to reconsider this simplest, most



## TARGET

In 1955 CBS Television achieved a nine-year objective: delivering the most popular programs to the largest audience at the lowest cost in all television.

**"what's  
Steel  
doing?"**



TONIGHT The United States Steel Corporation shows its distinguished television program

The United States Steel Hour" on CBS Television

From 8:30 to 9:00 P.M. Eastern Standard Time

On CBS television, the CBS Television Network during the next month

CBS Television broadens a majority of the most

important programs of the year

CBS Television reaches a dozen new homes

For the second time ever other network, and in

competition with its major competitor, offers an

entirely new program than a full hour

CBS Television's television audience of 11,000,000 now

over the past twelve months - 25% more than

was present in the annual rating network.

During the past seven years families interested

in the CBS television network have increased their

use of mass communication - a daily average of

1.4 hours per family. CBS television's audience is

now 11,000,000. And among all mass

communications CBS Television continues to

lead. CBS is the world's largest single

television medium.

That is why it is surprising that the American

newspaper whose activities are traditionally seen

as the most important in the field of public relations

feels it should choose CBS Television to represent

its impact on America this

CBS TELEVISION

valid, of our group activities. We have annual competitions in which we give each other awards and, by demonstration, set standards for our craft.

This is a sincere but disconcerting activity of perhaps questionable value since the criteria of these exhibitions are usually so poorly defined. Their purpose is to impress and to educate the business community and to honor practitioners in our field.

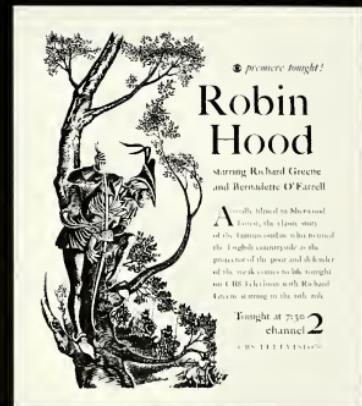
Yet, who hasn't heard the familiar client refrain: "I don't want an ad that will win a medal. I want one that sells." And who among us hasn't said with some embarrassment, "Sure it's nice to get a medal, but they gave it to me for the wrong job." Obviously we aren't talking to each other very clearly in our exhibitions either.

Let me try to summarize my own experiences as a juror.

In a relatively small regional show the generous jury found no more than 30 pieces they thought were worth hanging—and only two that seemed to merit recognition. The exhibition committee was aghast. They instructed the jury to hang a predetermined quota of 80 and to award 12 prizes. The jury was thus forced to give its endorsement to pieces which in their opinion had no merit whatever, and an incompetent piece of work could thereafter be cited as having set a standard.

In another regional show the jury awarded 9 of 10 prizes to a single man. He was clearly brilliant in every category. The exhibition committee explained that it was not only "unfair" to the others, but that it would so alienate the other local advertising agencies that they would boycott future competitions. The brilliant young man was awarded 2 prizes.

In a large exhibition with a large jury "democratically rep-



#### *Five individual program edits*





## WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass communication media.

It started with the advent of radio and the thesis that the living voice best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, direct, evoke a mood and a desire to buy that a spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television - 20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first quarter of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

**CBS TELEVISION**



## YEARS OF CRISIS

CBS Television presents, *Years of Crisis*, world  
reputation, presents a dramatic round-table report on the  
"cold war" and international political development.  
A CBS Television Program

*Art school props  
dramatize the television story  
in this trade advertisement.*

*A drawing by Rudi Bass  
is used on the cover  
of an annual year-end program*

resenting every school of thought" the jury was broken up into small groups—each to judge different categories. The standards of one group were totally at odds with the next and yet its task was to produce a single cohesive exhibition.

I saw the work of an artist eliminated from one category because he had been represented in the last 10 exhibitions and wasn't "new."

In another category he was singled out for special attention by a group which had less interest in novelty than in distinction.

One group was earnestly trying to select a "representative cross-section" of advertising. Another was selecting only those entries which corresponded to their notion of the avant-garde movement.

One refused to hang any part of a large campaign—clearly the best in the show—on the grounds that another single ad in the same series was awarded a prize the year before. Yet another could select the same work in another category because it "continued to maintain the highest standards."

I saw one group reluctantly eliminating work that it admired because their category called for a fixed number of exhibits while another was having trouble finding enough to fill its quota.

On still another occasion the exhibition committee discovered that the jury had failed to find a single example from an industry that was the largest user of advertising in America. This was immediately corrected though nobody before had discovered anything worth hanging.

I have seen jurors sometimes unhappy because memorable work which they had seen in publications never appeared among the exhibition entries. They didn't see how their show could truly reflect the year's accomplishments without the



*early returns on* THE  
MORNING  
SHOW

It's off to a great start! In its first five days...

It increased sets in use by 39%.\*

It won over 45% share of audience.<sup>\*\*</sup>

It covered areas—including all major markets—with close to 23 million television homes.<sup>\*\*</sup>

It offered the largest early morning station line-up.

It sold at the lowest overall price in all television.

It brought its first sponsor 16,558 replies to a single announcement!

Whether your budget is large or small, you can get big returns on "The Morning Show." Try it once... or once a day... once a week... once a month... or as often as you need it.

CBS TELEVISION

Tributes,  
March 15, '59  
With outlets in the  
Pacific Time Zone  
through the  
companion program  
"Prairie Pacific"



An antique weather vane becomes the symbol for advertisements, brochures and on-the-air titles for an early morning program.

The promotion folder for a mystery show is illustrated by David Stone Martin

missing work, but they were prevented by exhibition practice, from showing it.

I have even known entrants who prayed that the jury wouldn't select more than one of their entries, because they couldn't afford the hanging fee. They had submitted many entries since they couldn't know whether the jury would be "old guard" or "avant-garde."

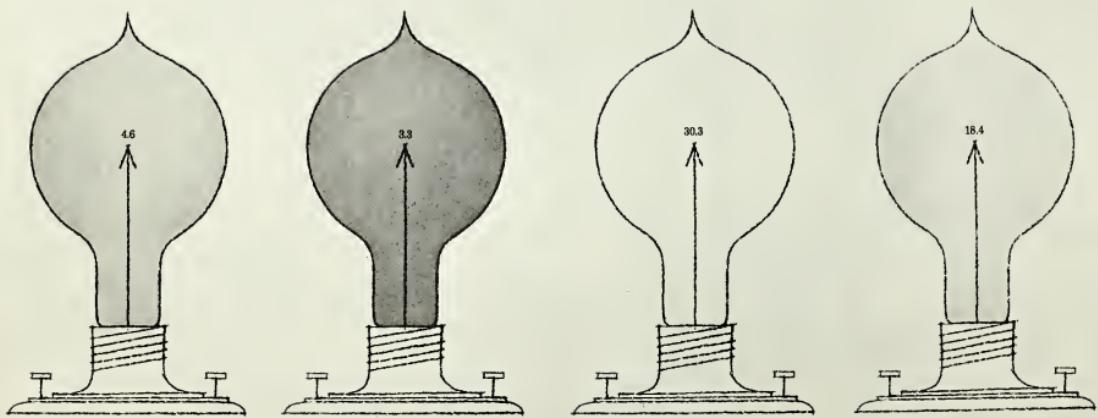
Perhaps my most puzzling experience as a juror was to serve with a man I had long admired. He had been demonstrating for years that any page in which the hand of the designer was evident was a bad page—that a good concept flawlessly and simply executed should be the objective of every art director.

The category was "Magazine Advertising: Design of complete unit." I had found an ad which consisted of an outstanding photograph and a single line of copy. It didn't seem to be one of those accidental photographs, but a clearly thought out solution to a problem. My co-juror snorted in derision. "This is nothing but a picture and a caption. Where is the 'design'? Anybody can put a caption under a picture. *He hasn't done anything to it.*"

For me the wheel had turned full circle. Now that we had demonstrated how very difficult it was to produce something simple and were beginning to train our clients to understand it, we had to parade our bag of tricks to demonstrate our agility more obviously.

It would be useful, I'm sure, to discuss ways to define our exhibitions more sharply.

Should they be representative or selective? What standards should they reflect? Is it wiser to have large or small juries? Should there be different jurors and different standards from



The Sunday night broadcast of *The Diamond Jubilee of Light* could beat all four networks above brighten on CBS Television where it won a higher Treadex rating than on all the other networks combined.

This was a surprise to nobody since the program immediately followed CBS Televison's *Toast of the Town* which habitually has a higher rating than any other Sunday night program. It simply reinforced what every advertiser knows: namely, the tremendous value of surrounding a single program with the strongest possible schedule. Actually, this experience became even less exceptional when you consider the number of times CBS Television has topped all four major networks in average audience and popularity can be directly compared—the average program on CBS Television, day or night, consistently wins the largest audiences. And wins them at the lowest cost per thousand in network television. CBS TELEVISION



*Humor is the subject, a solarized photo is the illustration*

## Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.\*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings\*\*—and a headstart in sales.

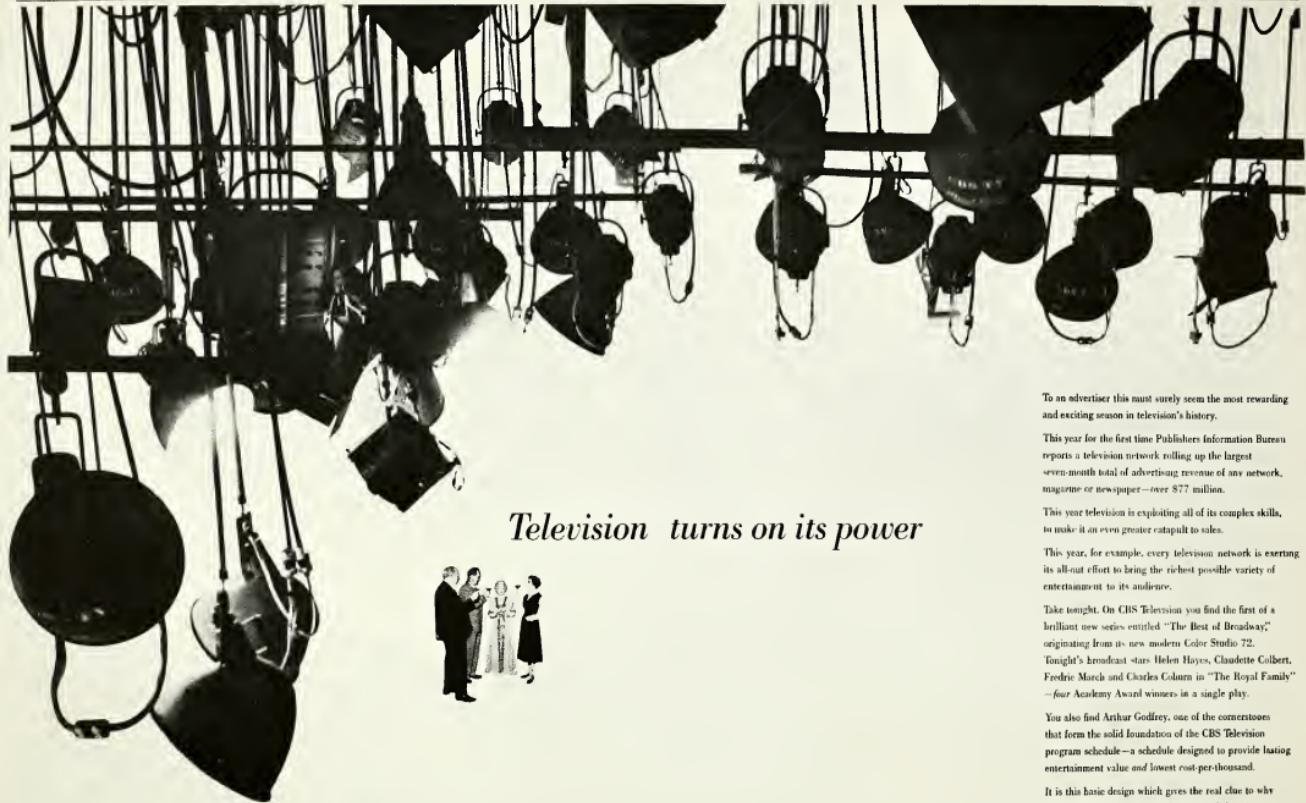
That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (*And in 1953 it was the greatest in broadcasting history!*) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

**CBS TELEVISION**

\*Trends, Oct. '53-Mar. '54

\*\*On the two most recent occasions when two different programs were broadcast at the same time over the leading networks, CBS won a 29%—and a 36%—higher rating on CBS Television.



## Television turns on its power

To an advertiser this must surely seem the most rewarding and exciting season in television's history.

This year for the first time Publishers Information Bureau reports a television network rolling up the largest seven-month total of advertising revenue of any network, magazine or newspaper—over \$77 million.

This year television is exploiting all of its complex skills, to make it an even greater catapult to sales.

This year, for example, every television network is exerting its all-out effort to bring the richest possible variety of entertainment to its audience.

Take tonight. On CBS Television you find the first of a brilliant new series entitled "The Best of Broadway," originating from its new modern Color Studio 72.

Tonight's broadcast stars Helen Hayes, Claudette Colbert, Fredric March and Charles Coburn in "The Royal Family"—four Academy Award winners in a single play.

You also find Arthur Godfrey, one of the cornerstones that form the solid foundation of the CBS Television program schedule—a schedule designed to provide lasting entertainment value and lowest cost-per-thousand.

It is this basic design which gives the real clue to why advertisers today are committing more of their investment to CBS Television than to any other single medium.

**CBS TELEVISION**

*The double-page ad  
in "Variety"  
features the financial success  
and audience acceptance  
of network programs.*



*A press kit  
for color television*

year to year? Does the practice of awards encourage a community feeling among designers or contribute to their disunity? Shouldn't an exhibition announce its jury and its criteria *before* entries are submitted rather than wade through a mass of material that seems to have been submitted in error?

Must selections be limited by an exhibitor's ability to pay?

I can't help but feel that if these questions can be fully discussed, and solutions are found for them, there would be fewer and more significant exhibitions. And the advertising designer will have taken a great step forward in improving his visual environment.

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*Excerpts from the panel discussion  
related to William Golden's paper at the  
Aspen Design Conference:*

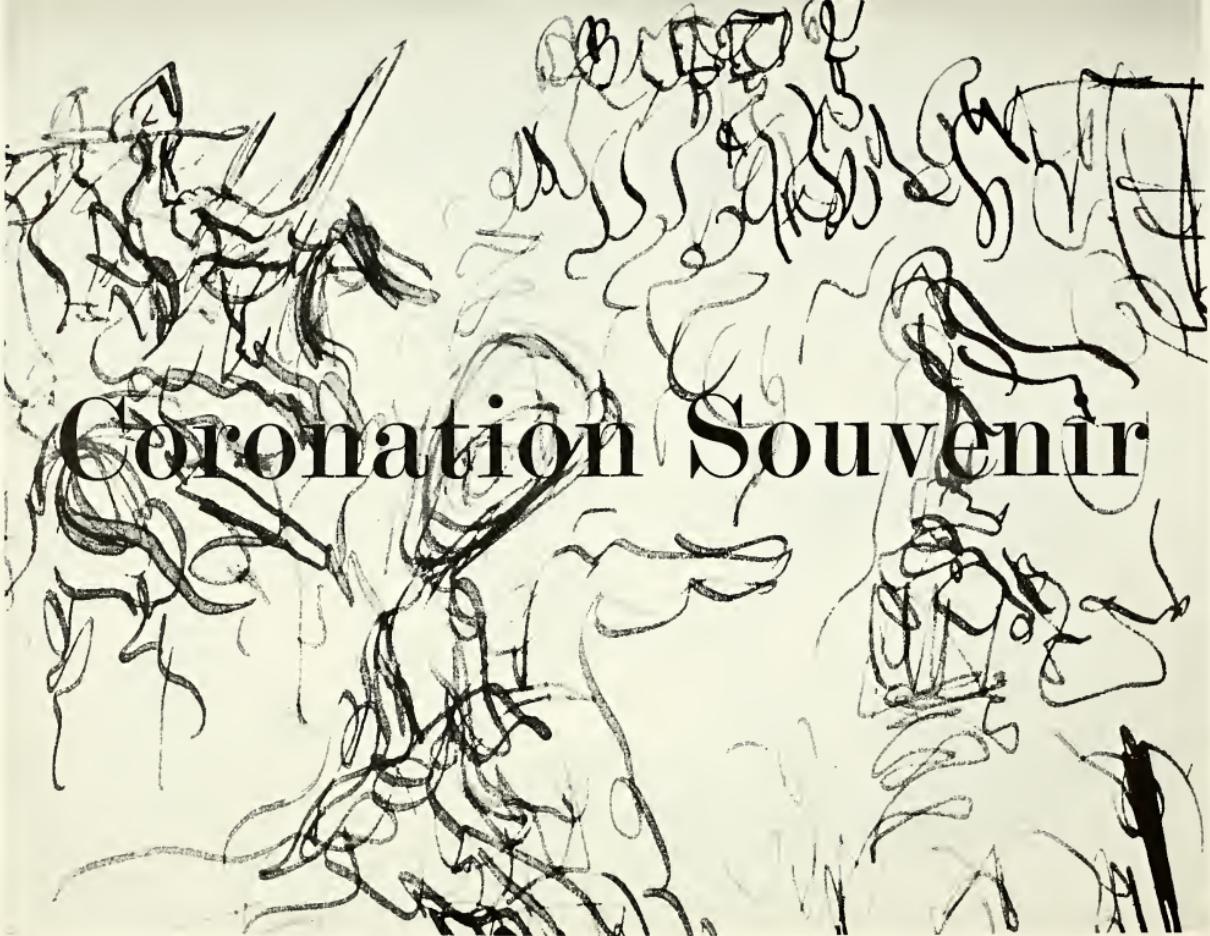
*Q: How would you define the role  
of the designer as contrasted  
to the role  
of the fine artist?*

GOLDEN: I think they're two completely different things. I think all the trouble in this field comes from someone's assumption that they are maybe the same person. I think the fine artist makes a personal statement about his world, and his reactions to his world. He makes it to a limited audience, or to a big audience—but it's all his. He controls every bit of it. The advertising designer has a completely different function. He may be someone who thought he wanted to be a painter—but wasn't. It's a pretty hard

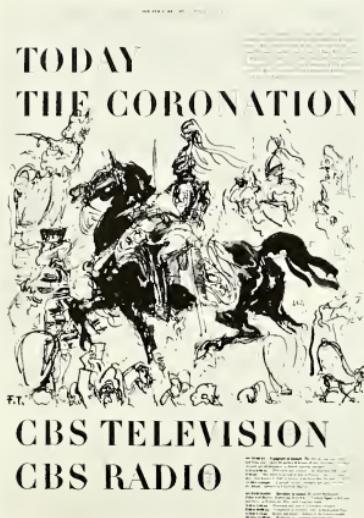
thing to be a painter. You have to have an awful lot of guts. But I don't mean to run the designer down. If he's honest enough, he becomes a professional who can do something special. But this something special is for sale—it is communicating something that is not his own. I think the trouble comes when he tries to make it a work of art, too. I think the two are completely different things. I think a lot of designers, who are talented and intelligent don't find this very satisfying. But they're not going to find it more satisfying by pretending it's something it isn't.

*Q: Could you expound on the designer's use of the artist?*

# Coronation Souvenir



*Feliks Topolski  
illustrates the coronation  
of Queen Elizabeth,  
in a full-page  
newspaper ad (below)*



*Topolski's cover of the 48-page brochure (left)  
introduces on-the-spot drawings  
of the coronation procession and ceremony*

**GOLDEN:** I'll try. I take an advertising problem where I am trying to say something to somebody, and I run through a number of ideas. It seems to me that a particular artist, because I know his work and some of his reactions, might be able to bring more to this particular problem than, let's say, a photographer or a commercial drawing. Now, I myself think it's absolutely useless to go to an artist who has values of his own unless these values coincide with what you're trying to say. Then you present your problem. But you don't tell him — I want a picture of this man, here—this man, there—and so on. This was done during the war in OWI where a lot of fine artists were listed for posters — and they did a big bunch of junk that was never printed. You want what a certain man has—and then you leave him free to do it. You have defined what you hope will happen—but not precisely how he's to do it. I find that most of the time it works. Sometimes it doesn't work, and you simply don't print. You know the artist performed his job in good faith and you pay him. But this is the kind of a gamble you have to take.

There was a very good laboratory set up for this by my wife, Cipe Pinelles, when she was art director of *Seventeen*. She thought that a magazine for young people, who were relatively

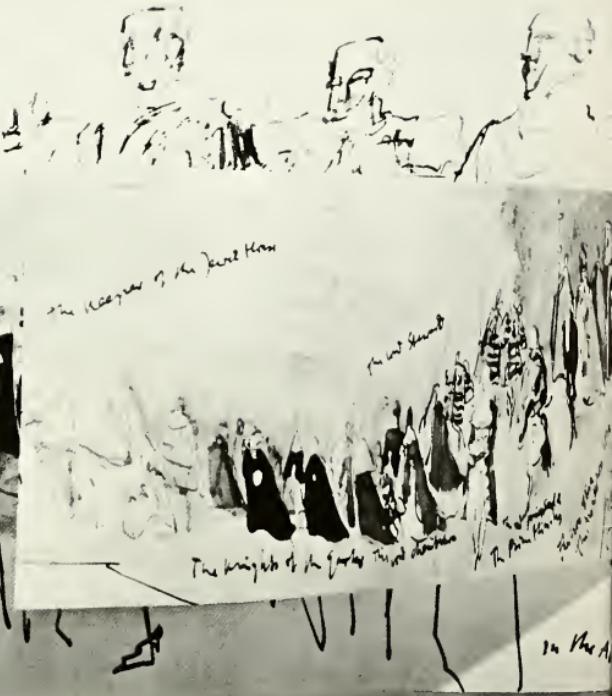
uncorrupted, might not mind fiction being illustrated by painters. And she laid down one rule, which is the only sound one. She said: "The only thing I will accept from you is something you will take back and put in your gallery." This worked very, very well. I think she got the best out of them.

**Q:** *What about the quality of the students and beginners who come to you with their work?*

**GOLDEN:** By and large it's not of great value because it's pretty imitative. Students are apt to say: "We don't copy a Ben Shahn drawing. We try to explore the idiom." They just think they don't copy it. Probably the greatest struggle of all is to find out what you yourself can do particularly well. It doesn't have to be *like* anybody else. But it has to be valid in its own right. This is a pretty tough craft. It takes a lot of hard work. And I think that unless you can get some craft satisfaction in doing it, you're not going to get much else. Craftsmanship is something people have to nourish and hang on to. It's disappearing from our society. I don't care whether you're a shoemaker or a shirtmaker or a typesetter or a printer. Craftsmanship is valuable. I see nothing more rewarding than to try to do something as well as you can.



The keeper of the pearl tree



The knight of the golden bird banner

In the





## **Meet Mr. Lookit...**

He climbed out of our television set and asked for a job  
Said he was a *Jesuit*. We asked him what he could do

He said a Jester's business was to amuse his master, to make him laugh, to take his mind off gloomy world affairs.

Pretty fancy talk, we thought. We told him thanks, but we didn't know anyone these days who could afford to hire a private entertainer.

He said we were missing the point. He'd seen an awful lot of entertainment in the last couple of hundred years and people never had it so good. They had more and better entertainment at the flick of a switch than anybody he ever worked for.

He meant television, of course. But we weren't falling for this obvious bettering-up. Said we'd call him if anything turned up... but not to wait around. We already had most of the more popular programs in town. And after all he was a basset. Bassets died out long ago. But we might just have word set up for a costume show some time.

He got kind of tired of this. Said he'd been working steady all the time, all over the world. Just using disguises. In the circus, he's the clown; in the movies, he's the sharp stick comic; in the vaudeville act, he's the clever reporter (sic).

-the "Dummy"; in the open, theatre and radio, he used different names. Thought it only right he should be on television.

This got us pretty sore. We suspected he was off his rocker, too. Asked him to leave his name and address, but

above all to leave

views. Said he had no particular偏見, but — was all

...and he lived in everybody's television set... even in the television shows... was an authority on modern entertainment... wanted to tell people which ones to look at... and he liked our shows best! (that old fella) and it was his duty to plug them... etc.

Well, we couldn't get rid of him as we hated him.

Figured he couldn't do any harm since the shows he liked see the shows you watch anyway. And there was something about his eyes that appealed to us.

So if he shows up on your set at home, pretend you haven't noticed him and he'll go away. He's sort of dopey.

but he can't give you a wrong steer. Because in the major markets where networks compete and their programs can be seen—and directly compared, people have liked our shows.

And thru you they look better than ever.

**CBS TELEVISION**   
**Channel 2 in New York**

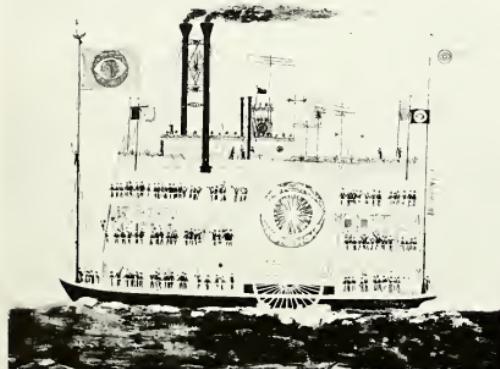


*Animated puppet, designed for use in network advertising and on-the-air promotion*





## THEY'RE ALL ABOARD



It's a common saying that there's no place like home. Well, there's lots of ways to make your home feel like home, whether it's a house or an apartment, a dormitory, another place you call home.

This may surprise you, but television can become a new place to call home. And apartments are hardly unique when it comes to providing living situations that feel like home.

For television networks is a sign of welcome to people with something for us and others in other things as an entertainment, sports news and public affairs. It's a sign of almost four hours of rich and varied entertainment, which sleep is a good service, plus lots more sign and unique, than any other place.

What makes CBS so popular is that, on average, better is a good program and the network with the most popular programs in CBS Television - which consistently make most of the top ratings in popularity and advertising, respectively, where it's concerned. So, why not make CBS make your programs and products with the greatest audience and diversity in history. **CBS TELEVISION**

In the last year, CBS has won more awards than any other network. CBS has also won more awards in the field of entertainment and programming in the National Emmy Award competition.

During the fall season, CBS has won 11 of 20 awards.

It's not surprising that with such a strong record,

the network has quickly become the dominant

one in the field of sports competition, with a total of 12 awards.

And the network has won 10 awards.

During the past year, CBS has won more awards than any other network. CBS has also won more awards in the field of programming in the National Emmy Award competition.

This is a record of success, which is reflected in the success of CBS Television.

That's why CBS is the largest television network during the first nine months of 1962, and larger than three other networks.

**CBS TELEVISION**

*Three trade ads tell the network's story with three different art approaches.*

*Artists:*

*Seven-year-old Joel Levy,  
Robert Schneeberg  
and René Bouché*



### some biased opinion...

WALTER KIRKELINE: "His homely hilarity is sheer delight!"

JOHN BROWN, N.Y. HERALD TRIBUNE: "Sam... is one of the few genuine humorists to come along in quite a spell.... His show is warm, honest, appealing, and fresh."

KIRKETT LADYBIRD, N.Y. HERALD TRIBUNE: "Sam Levenson is by far the most effective and probably 'new' face to appear on our screens.... His show depends not on gags, nor on fancy bits and odd-angle bits on the ability to tell a story well."

JOHN CARRINGTON, TIME: "Mr. Levenson devotes his effortless sense of humor to the art of raising spirits and without doubt, for its audience are... appearances as anything on the air.... Sam Levenson may very well prove to be the friendliest and most literate human being I have seen on TV."

JIM MCGOWAN, AMERICAN HERALD: "...his jabs are endearing and refreshing... he'll likely be around TV as long as he lives, which we trust will be forever, with options..."

# He can make you happy

Sam Levenson offers you the gift of laughter... he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at eight, so that even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

● CBS TELEVISION

"... promises to be the most stimulating program series yet to emanate from a TV studio."

—BROADCASTING

"... must be regarded as a landmark in TV... Willys-Overland Motors is certainly getting its money's worth!"

—RON GRIER,  
N.Y. DAILY NEWS

"... gloriously triumphant in its execution. It is what television has needed for a long time."

—JACK GUILLIN,  
N.Y. TIMES  
MORNING EDITION

"TV's I.Q.... amazed sharply Sunday... a happy collaboration between CBS and the Ford Foundation's TV Workshop... superb program..."

—HARRY HARRIS,  
N.Y. JOURNAL-AMERICAN  
EVENING BULLETIN

"Outside of the various public events we've glimpsed on TV... this... might very nicely be the best television show ever produced."

—JACK O'BRIAN,  
N.Y. JOURNAL-AMERICAN

"... filled with a new trail of education and entertainment... something for everybody... something to look forward to on Sunday."

—HARRY WALTERS,  
CHICAGO TRIBUNE

"... Omnibus was... on the whole a splendid and remarkably rapid hour and a half of television."

—JIMMY CRIST,  
N.Y. HERALD TRIBUNE

**O**

**M**

**N**

**I**

**B**

**U**

**S**

If you "audition" this Sunday's show (1:30 to 4 pm, New York Time) you'll see Helen Hayes and Beegie Adair in an original Screenplay... another chapter in James Agee's *Leaves* story... the Paris Ball... a picture of life aboard a freighter in New York Harbor.

When the Romans said "Omnibus" they meant "for all—for everybody." And that's what we mean, too.

For this is a show that's drawn perhaps the warmest response of anything in television... a big show, a very big show... whose name can add something to an advertiser. And what it adds is not alone prestige... but along with that, a powerful sales opportunity: opening and closing credits, a weekly two-minute commercial break every fifth week, a regular five-minute program feature—a documentary film based on some aspect of the sponsor's business, produced at no extra cost to him.

Because this show is available to five distinguished sponsors, the cost to each becomes moderate... the value to each tremendous. It is obviously a program for those advertisers whose audiences matches their importance. Like Willys-Overland Motors, Inc. and The Greyhound Corp., the first Omnibus sponsors.

It is produced by the TV-Radio Workshop of the Ford Foundation, and broadcast over the facilities of the CBS Television Network.

*Double-page trade ad  
with critics' comments (left)  
echoes motif  
of program announcement ad (below)*

© 1960, MCA Inc.  
Paramount Pictures  
A Division of MCA Inc.

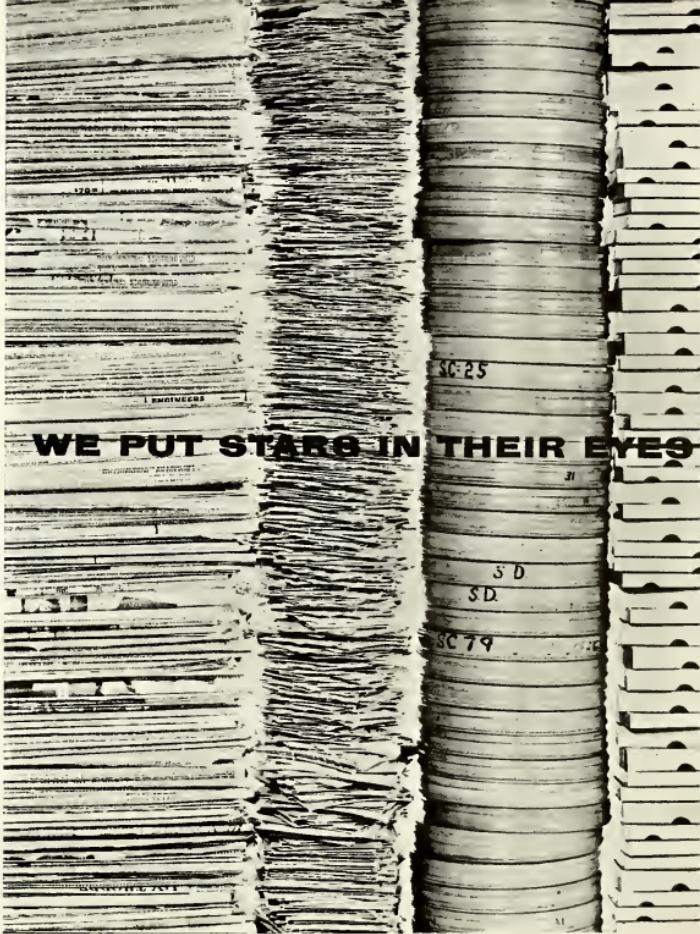


This afternoon, you will see the first broadcast of a totally new kind of television program. One that is going to find many ways to show you Sunday after Sunday, some of the wonder of the world we live in.

People, places, plays, stories, music, inventions... and the legends and laughter worth seeing, hearing and knowing more about. The program's name: Omnibus. Its sponsor: Willys-Overland Motors, Inc.

WORLD PREMIERE 4:30 TO 6 PM ON CHANNEL 10

*Newspaper ads,  
mats, films and slides  
illustrate the theme  
of the booklet (right)*



Studio One presents tonight

# The Nativity

**The story of the first Christmas as it was first told dramatically in the English language**



Tonight television audiences will have the rare opportunity of watching a classic drama about the birth of Jesus based on the text used in medieval England more than six hundred years ago.

Never before broadcast in this country, *The Nativity* is from an ancient cycle of *Mystery Plays* performed by the medieval guilds of York and Chester. It will be presented in the language of the original versions, recapturing the grace and pageantry of ancient times.

The famous Robert Shaw Chorale will provide the traditional musical accompaniment to this drama of simple majesty that bridges the ages.

KNXT  
Los Angeles  
CHANNEL 2  
CBS TELEVISION  
7 o'clock  
Tonight

*Medieval woodcut sets the mood for the announcement of a Christmas play.*

*The photographic building blocks (right) demonstrate the solidity of the network's program schedule*



*These programs earned for CBS Television advertisers the highest average rating  
of all the networks for the broadcast season just past—from October through June.*

*In this period advertisers increased their investment on CBS Television  
by 95.2% over the corresponding period of the year before . . .*

*a rate of increase 47% greater than that of any other network.*

*We've spent the Summer building an even stronger program schedule,  
adding new shows, new personalities, to last year's sturdy structure.*

So keep your eye on CBS TELEVISION

Your customers do.

*A double-page trade ad  
illustrates the effectiveness  
of sound and vision*



**THE VOICE THAT SELLS...**

The young man steps out on a television screen and voice. Sets a song with himself; and sells for options.

On screen, the typical recognition is all trivial, his face size is drawn out half the audience... larger, in fact, than those of all other leading daytime network programs.

Even more interesting, he has length in those audiences. A spokesman for a remarkable number of up-to-the-minute, cat-a-you-shut kinda' ads than any leading nighttime network program.

He can do it for you... week after week, with a "direct response" basis. He can do it for you... on a quarter-hour, self-drive, of full hour basis, without your碰头, your budget.

He can sell you... if you ask him...).

**CBS TELEVISION**

A distinguished regular face  
for CBS-TV since 1954.  
Known about 10,000,  
Glenay, Arnold Newman  
An advertising personality  
whose own experience (now  
an extensive record) identifies  
himself as an ideal  
host for a unique and  
easy to understand personal  
advertising medium... because  
the viewer is naturally  
interested in the products  
and services you have already  
selected (like television).

He can present himself in  
other, interesting personalities,  
in this new system and many  
others, too. And he can do it  
with no charge there...  
whatsoever!

*One subject—two different techniques:  
René Bouché's portrait  
and Arnold Newman's photograph  
appear on the same day  
in different newspapers*



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program "**SEE IT NOW**" you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicos and plain people who are the masters—or the victims—of events that affect us all. From your own armchair, you will witness the world.

—today at 3:30 on the CBS Television Network **WCBS-TV Channel 2**



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program "**SEE IT NOW**" you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicos and plain people who are the masters—or the victims—of events that affect us all. From your own armchair, you will witness the world.

—today at 3:30 on the CBS Television Network **WCBS-TV Channel 2**







*Radio... most versatile entertainer of them all*

Nowhere but radio is there such a wide, free choice of entertainment.

Most people the country over find most of the radio programs they like on their CBS Radio station. For the CBS Radio Network has assembled for you and your family the greatest stars, the richest variety of programs, in all entertainment history.

Day in, day out, there's no place like radio... and no radio like CBS Radio.

*Take Saturday,  
for instance:*

- 9:00 am CBS World News Broadcast
- 9:15 CBS "The Story of America" w/ Louis Untermeyer
- 9:30 Gordon Getty
- 10:00 Lee Kum Kee Orchestra
- 10:15 Gordon Drake w/ Harry Wiedenfeld
- 10:30 "Music for Youth" w/ Harry Wiedenfeld
- 10:45 "The Story of Science"
- 11:00 Let's Pretend
- 11:15 "One and Seven"
- 12:00 "Theatre of Today" w/ John Gielgud
- 12:30 "Theater Over Hollywood" w/ John Gielgud
- 1:00 "Great Performances"
- 1:30 "City Hospital" w/ Dr. Charles E. Holman
- 2:00 "Music with the Girls" w/ Dr. Charles E. Holman
- 2:30 "The Chicagoans" w/ Dr. Charles E. Holman
- 3:00 "The Story of Science" w/ Dr. Charles E. Holman
- 3:30 CBS Farm Hour
- 4:45 "Circassianland" Sustained w/ Dr. Charles E. Holman
- 4:55 "Dave Stevens' Orchestra" w/ Dr. Charles E. Holman
- 5:00 "Stan Getzplay Presents" w/ Stan Getz
- 5:30 "The Story of Science" w/ Dr. Charles E. Holman
- 5:45 "Hawaii"
- 6:15 "U.S.-On the Runway" w/ Dr. Charles E. Holman
- 6:30 "Sports Spectacular" w/ Dr. Charles E. Holman
- 7:00 "Young Marvels" w/ Dr. Charles E. Holman
- 7:30 "Hollywood Country" w/ Dr. Charles E. Holman
- 8:00 "Music with the Girls" w/ Dr. Charles E. Holman
- 8:30 "Bravo! It's a Party" w/ Dr. Charles E. Holman
- 9:00 "Robert Q. 'N' Roots" w/ Dr. Charles E. Holman
- 11:00 "Hawaiian Music Awards" w/ Dr. Charles E. Holman
- 11:30 "Dance Orchestra" w/ Dr. Charles E. Holman
- 12:00 "Kane" w/ Dr. Charles E. Holman
- 12:30 "Dance Orchestra" w/ Dr. Charles E. Holman
- 1:00 "Dances Orchestra" w/ Dr. Charles E. Holman

**Saturday**  
— 9:00-11:00 a.m. — Drama  
— 11:30 a.m. — Comedy  
— 12:00 p.m. — Dramatic Features  
— 1:00 p.m. — Suspense  
— 2:00 p.m. — Thrillers

11:30 These programs are also  
most popular on the CBS  
Radio Network. You can hear  
all of them where you live because  
your CBS Radio station  
has joined the CBS Radio Network.  
And if you're not yet a member  
of the CBS Radio Network, why not?  
CBS can program for you and  
offer you CBS Radio service.

**CBS**  
*radio network*

*Full-color double-pages  
promote the radio network  
in national magazines.*



*Four paintings show  
how each artist attacked  
the same subject:  
The court jester amuses  
the American family*

*Paintings by  
Jerome Snyder,  
Doris Lee,  
Miguel Covarrubias and  
Leonard Weisgard*

*"The radio says  
it's going to rain"*



This is probably the commonest remark made in America. Millions of people say it every day. You yourself are always saying it without thinking. You heard it on the radio, so you act on it.

Actually the radio says no such thing. It simply reports what the Weather Man says.

We wish people would think more carefully about radio. But the fact is nobody really thinks about radio. Any more than he thinks about which foot to put in front of the other, or how to blow his nose.

You can quote all the statistics you want about radio's amazing penetration and sales impact to prove what a great medium it is, how much better than any other medium. The statistics are all true and available. But somehow they seem relatively pointless beside the basic fact that people believe what "the radio says."

This is the real secret of radio's power. This is why it is listened to by more people than any other voice in the land. This is why it is such an accepted "voice...such a useful\*\* voice...such a friendly and familiar voice.

Radio doesn't know whether it's going to rain. Radio is only a voice—anyone's voice. It could even be yours.

**Columbia Broadcasting System**

\*An accepted, the voice of Columbia is the most popular and of any other network.

\*\*More used less by U.S. advertisers who buy about 35% more on CBS than on any other network.



Says Variety: "The Egg & I will have little difficulty building a sizable midday audience . . . most viewers will be presold . . . should easily nab a sponsor within a few more airings." Says The Billboard: "the Grade A fable predominant . . . humorous and heartwarming, undeniably rates attention from sponsors. It should get and hold an audience."

All eyes are on this CBS Television Package Program, dressed up with all the topnotch showmanship, cast, and production values that make CBS Television the place both audience and advertisers choose . . . where 6 of television's 10 most popular programs originate . . . where average ratings are higher than on any other network. (Reader Del. 17)

Here's one show where you concentrate on selling your product, not the show itself. That's already done. The Egg & I is already beating all the competition in its time period. And because it takes full advantage of one of the biggest box-office titles in modern book and motion-picture history, it's midday television's top sponsor opportunity.



## This is CBS...the Columbia Broadcasting System

...where night after night the greatest stars in radio  
deliver to advertisers the largest audiences  
at the lowest cost of any major advertising medium.

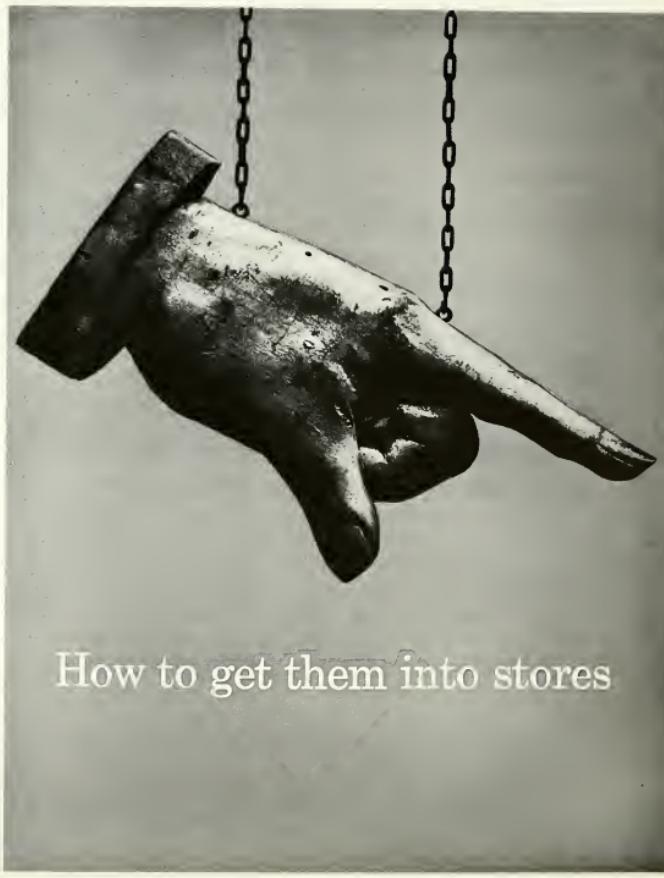


- 1. The Edie Beirer - Charlie McCarthy Show
- 2. Inner Sanctum
- 3. Beulah (Hattie McDaniel)
- 4. Leo Radio Theatre (William Rayney)
- 5. Mr. and Mrs. Wills (John and Wilson)
- 6. Big City Show
- 7. You Bet Your Life (Groucho Marx)
- 8. Mr. and Mrs. Tracy (Louise Fazenda & Eddie Albert)
- 9. Jack Benny (Merry Livingston, Rochester)
- 10. The Gernert Family (Lorraine, Margaret, Shirley, George, and Donald Gernert)
- 11. The Burns and Allen Show
- 12. Lowell Thomas
- 13. Edmund G. Bova with His News
- 14. The Storyteller with the News
- 15. Meet Captain Archer (Street Walker)
- 16. Aunty 'N' Andy
- 17. Arthur Godfrey's Talent Scouts
- 18. Coronet Concert Hall (Ted Dako)
- 19. Studio One
- 20. The Bob Monk Show
- 21. Dr. Christian (Doris Herchard)
- 22. Mr. and Mrs. Heath (Alice Frost, J. Carman)
- 23. The Goldbergs (Gertrude Berg)
- 24. The Garry Moore Show (Garry Moore, Margaret Whiting, Show)
- 25. National Playhouse (Henry Miller)
- 26. Grime Phonograph (Sammy Daroff)
- 27. My Favorite Husband (Fayna Bell)
- 28. Skippy Hollywood Theater
- 29. Leave It To Jane (Jane Withers)
- 30. Our Miss Brooks (Irene Arden)
- 31. Don Asbell's Club 15 (startles Antoinette Bates, Evelyn Key)
- 32. Congrevaders
- 33. Family Hour of Stars (Dickie Bell)
- 34. Jane Fromme, Star of New York!
- 35. The Gene Autry Show
- 36. Mr. Chameleon (Kurt Session)
- 37. The Paul Draper Show (Dr. Draper)
- 38. The Horace Heidt Show
- 39. Sing It Again (Don Seeger)
- 40. Lie With Legs (J. Carroll Naish)
- 41. The Red Skelton Show

*In a direct mail piece  
and a full-color magazine ad  
Joe Kaufman shows the performers  
behind the entire network schedule*

*Old store sign on the cover of a mailing piece . . .*

## How to get them into stores





Of all the devices men have used  
to tell people what they have to sell,  
the most effective is the microphone . .

And this one reaches them today  
at lower cost than any other advertising medium,  
or any other microphone.

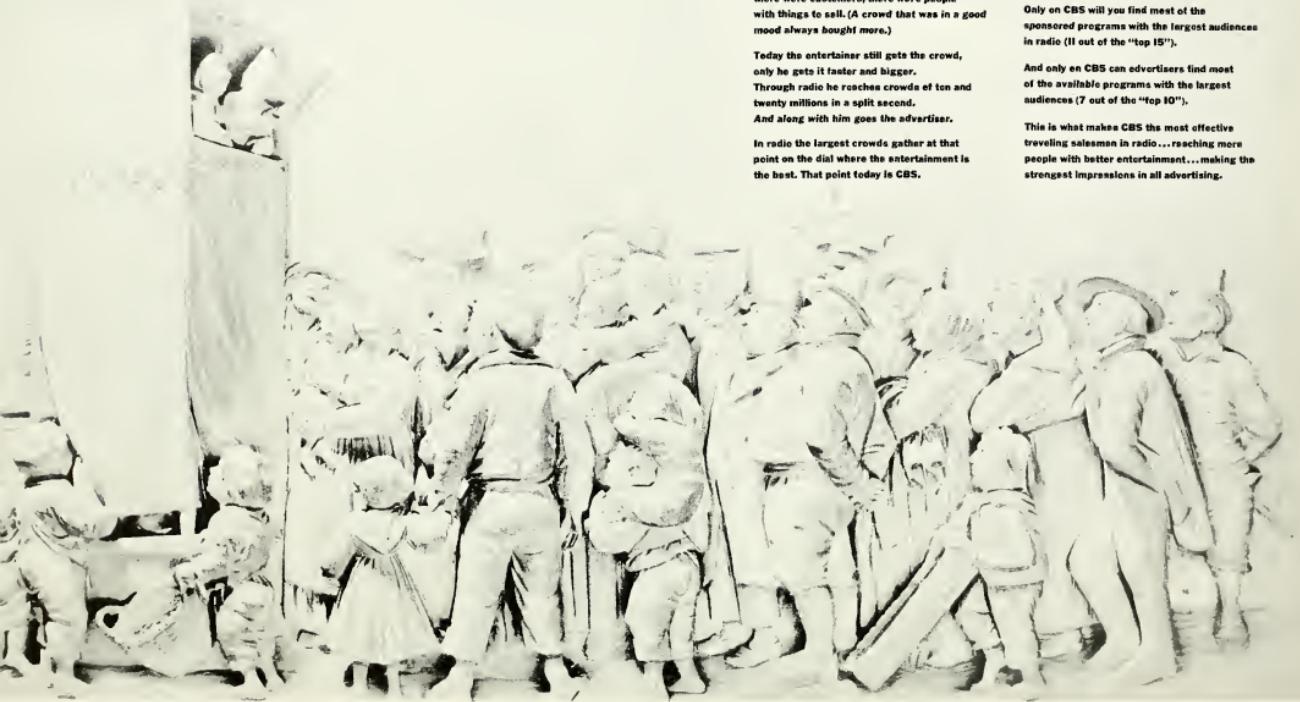


## **Traveling Salesman**



*An Italian miniature carving ...*

*... and several similar symbols point up a contemporary selling symbol—the radio mike*



**E**ntertainment has always drawn a crowd. The crowd has always sought it, or waited for it to come to them. Wherever there was a crowd, there were customers. And wherever there were customers, there were people with things to sell. (A crowd that was in a good mood always bought more.)

Today the entertainer still gets the crowd, only he gets it faster and bigger. Through radio he reaches crowds of ten and twenty millions in a split second. And along with him goes the advertiser.

In radio the largest crowds gather at that point on the dial where the entertainment is the best. That point today is CBS.

For the Columbia Broadcasting System continues to be the most creative network in providing the kind of entertainment which captures the largest audiences.

Only on CBS will you find most of the sponsored programs with the largest audiences in radio (11 out of the "top 15").

And only on CBS can advertisers find most of the available programs with the largest audiences (7 out of the "top 10").

This is what makes CBS the most effective traveling salesman in radio...reaching more people with better entertainment...making the strongest impressions in all advertising.

*A young medium, a young audience.  
The snapshot by William Noyes  
of his own children,  
becomes the illustration  
for this 1950 advertisement*



*... illustrates  
that the selling power  
of entertainment  
has a colorful history*

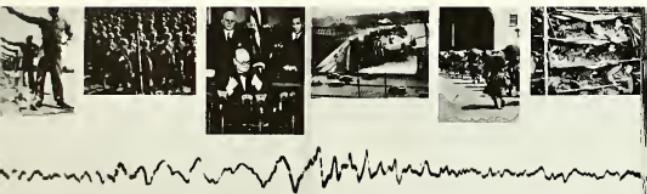
# The MAGIC is built-in

The following is a copy of a circular sent out by the Missouri State Auditor, Mr. W. H. Clegg, to the county auditors of Missouri, concerning the proposed legislation to regulate the collection of debts by collectors.

CBS TELEVISION

# The sound of your life

*Outstanding newphotos  
trace the history of CBS radio  
on its 23rd anniversary  
in a 136-page book  
written by Robert Strunsky*



"...the second and between the lines."

"Out of the agonies and the unresounding ways of all the known race, they made a full of rights for their own people—a race, a called & a hopeful nation—made a full of rights to stand against the excesses within countries, forever, those who had a power, those who made of their authority no audience..."

**CITIZENS.** "Is not our Bill of Rights more observant now than ever? The blood more evident in presence of it?"

"A champion shall appear. For they, like you, know the answer. The people of America are a wise race, from birth, from youth."

**PRESIDENT ROOSEVELT.** "We will not, under any threat, or in the face of any danger, surrender the promises of liberty our forefathers found for us in our Bill of Rights."

"We are extremely determined that no power or combination of powers of the earth shall share our bold open claim."

That winter the Smiths turned to radio as their chief source of news, but the

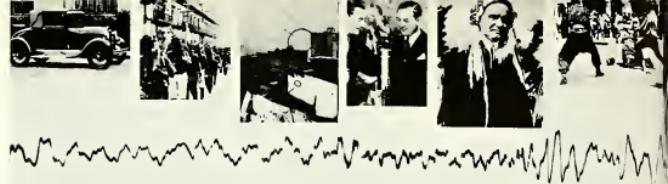
No other radio drama broadcast before or since reached so large an audience. The listeners' count was again close to fifty million. Radio again proved itself a formidable channel of strength and inspiration. It repeated this peak the day after Christmas when Winston Churchill addressed the Congress and the people.

**CURRY, December 28, 1941:** "The visited men...who have harvested their peoples in the past of vice and corrupt, know that they will be called to terrible account if they return back doors by force of arms the people they have harvested..."

"Here we are together, defending all that is free and dear is done. Twice in a single generation the catastrophe of world war has fallen upon us. Twice in our life-time the long arm of fate has reached out to us like a noose to bring the United States into the forefront of the battle."

"We are not used to it ourselves, to our children, is threatened mankind, to make sure that these intruders do not exploit for the third time..."

That winter the Smiths turned to radio as their chief source of news, but the



the wraps off his fast Model A. You argued whether the Marines had any right to seize rice Nicaragua. You watched the market over in new peaks with inflation streaks averaging \$12 a bushel.

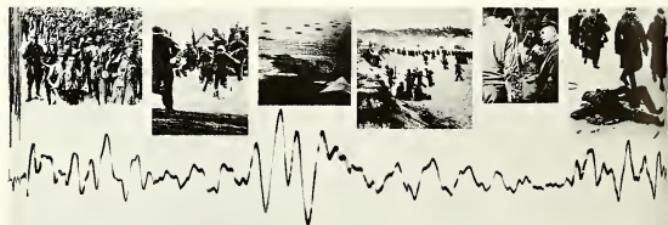
The Smiths kept their radio in the living room. It was one of the new Fada Neotronics and cost about \$35. The loudspeaker was separate and not enclosed. Mr. Smith had also signed up a serial on the net. You had to in those days. Otherwise you couldn't hear very well.

The serial had a lightning switch connected with it. If you were smart you turned it on during storms to keep from blowing up the family. If you were particularly smart you built your own set, but most of the "Dramatic" radios then in use were sold over the counter.

Like the majority of radio owners, the Smiths listened mostly at night. You could hear better at night and you could get distance. That was the big thing. If you lived in Indiana you might even get Atlanta, Georgia—that is if you were

patient and stayed up late enough. And when you did get Atlanta, you tallied about it for days. In 1932 it was hard to get people who had just bought radios to go to bed before 2 a.m.

A Sunday night in September still stands out in the Smiths' memory. It was another 9 o'clock and Joe Smith was sitting with the dog, trying for distance. He brought in the military station of WNOO at Fort Wayne and started to tune it when some words caught his ear. A voice was saying something about the first broadcast of a new radio network called the Columbia Broadcast System. Then came a list of the collectors of stations stations and the names of the cities in which they were located. The name was that of Major J. Andrew White, first president of CBS, and he went on to say the new network's first program would be the premiere of a new American opera called "The King's Henchman" by Duane Taylor and Edna St. Vincent Millay. For the next hour the Smiths and hundreds of thousands of other American families from Boston to St. Louis



Here and away, Lord.

"Sing my song and tell my mother how you learned from me."

The title starts to turn on August 7 when the Marines land on Guadalcanal. It keeps turning with the autumn leaves. At 8:30 p.m. on a November Saturday night, on the network in Washington during a Hurricane news period, Eric Sevareid introduces the curtain with this sentence:

**SEVAREID, November 3, 1942.** "... There is tremendous excitement on Axis lines as Hitler sends a great Adolf coming, which they suppose may have moved out from Germany into the Mediterranean."

This is all he knows. He turns to other theatres. At 9 his place is taken on the air by the M.R.C. Mark Warren and the orchestra swing into Gols of Leo and Jean Edwards taking the chorus. She's off to the middle of a high note.

**ANNOUNCER.** "The White House announced a four-minute egg that powerful American forces are landing on the Mediterranean and Atlantic coast of the

French colonies in Africa. The White House said this is being done to 'forestall an invasion of Africa by Germany and Italy.' British navy and air forces are assisting our troops in the landing. Lieutenant-General Eisenhower is in command of our forces..."

**EDWARD R. MURROW.** "Through a series will British forces, but there will be no final assault on Tripoli. This may be the turning point of the war..."

Perhaps there were two turning points. In February the British learn by radio of another Valley Victory—the relief of Stalingrad.

**NED CALMER,** February 2, 1943: "In Russia, the Red Army has written the last chapter in this war's story of Verdun. The battle of Stalingrad has ended. That was directed by Moscow, led by a general commanding, and Joseph Stalin and his co-operation is the reference Street commander. The great German army of three hundred and thirty thousand men, surrounded since last November twenty-third, has been liquidated. The city of the Volga stands uncon-



You're missing the ball in Television if you don't realize how well it's paying off today. For example: the cost of audiences actually delivered by a full hour CBS TV program is 12% lower than the cost of reaching people through the average full-page newspaper advertisement. And more important, you also get Television's unequalled impact as a sales medium.



-and it's practical, too!



-and it's practical, too!



NBC Television only one year old CBS-TV picked up the ball and ran away with it. Here's what Variety said: "CBS-TV network on the basis of programming, production and showmanship in presenting video as a medium is awarded a Variety Showman's merit plaque for general industry leadership... CBS outstripped its competition."



-and it's practical, too!



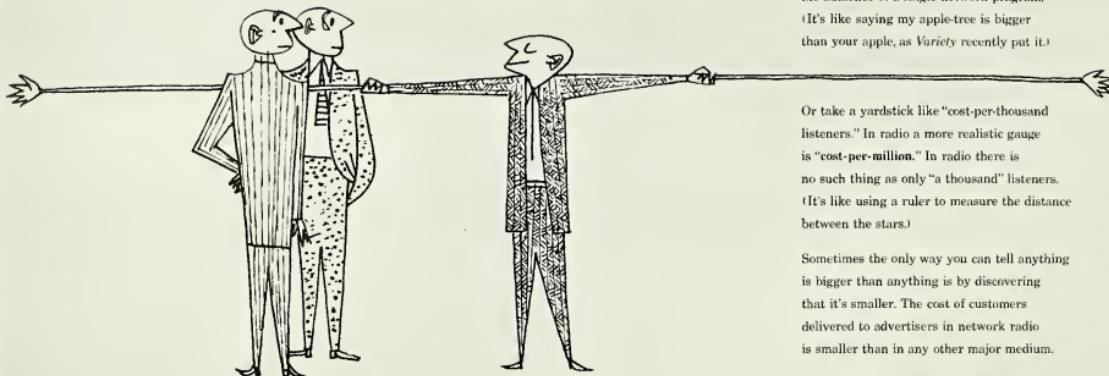
-and it's practical, too!



*A series of mailing cards modestly states the effectiveness of a new advertising medium.*

*Leo Lionni's swaggering illustration boasts about radio's reach*

# It's even bigger than bigger



Each time you look at radio it's bigger.  
You turn your head away and before you turn  
it back it's bigger than ever.

Radio is bigger than anything—  
bigger than magazines, bigger than newspapers,  
bigger than both of them put together.

Yet in measuring the bigness of radio,  
people still use obsolete yardsticks.  
Yardsticks, for example, which compare  
the circulation of a *whole* magazine with  
the audience of a *single* network program.  
(It's like saying my apple-tree is bigger  
than your apple, as *Variety* recently put it.)

Or take a yardstick like "cost-per-thousand  
listeners." In radio a more realistic gauge  
is "cost-per-million." In radio there is  
no such thing as only "a thousand" listeners.  
(It's like using a ruler to measure the distance  
between the stars.)

Sometimes the only way you can tell anything  
is bigger than anything is by discovering  
that it's smaller. The cost of customers  
delivered to advertisers in network radio  
is smaller than in any other major medium.

And CBS is both bigger and smaller than  
anything in radio—bigger because it delivers  
more millions of listeners to advertisers  
than any other network; smaller because  
it does so at the "lowest cost-per-million."

## CBS

—where 99,000,000 people gather every week

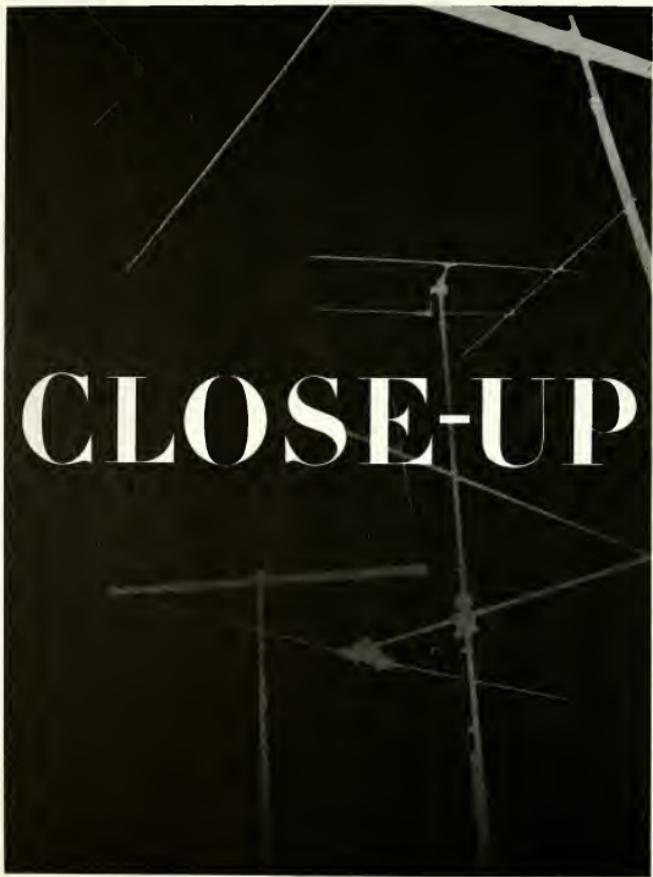
The Columbia Broadcasting System

People are buying  
radio sets at the rate  
of almost one a month\*

100 million U.S.  
million families each  
week.\*\* The country's  
largest advertiser  
has a readership

of about 35 million  
families per twice-

\*\* CBS' cost per thousand  
audience delivered  
comes to only \$100—  
one-tenth of one cent.



*An 80-page book on television  
in its early days.*

*A photographic report  
on the dramatic program, "Studio One"  
from conception to broadcast.  
Writer: Carroll Elliott*



long pictures - a stark white or a solid black machine - can make the audience feel come up, which is likely to result in putting on a crackling hollowness and objectlessness. Much more one the best for television. But small we get in such events and problems of television you would see on stage set. Plant work requires much more planning. For week - back will into the work - pre-planned such

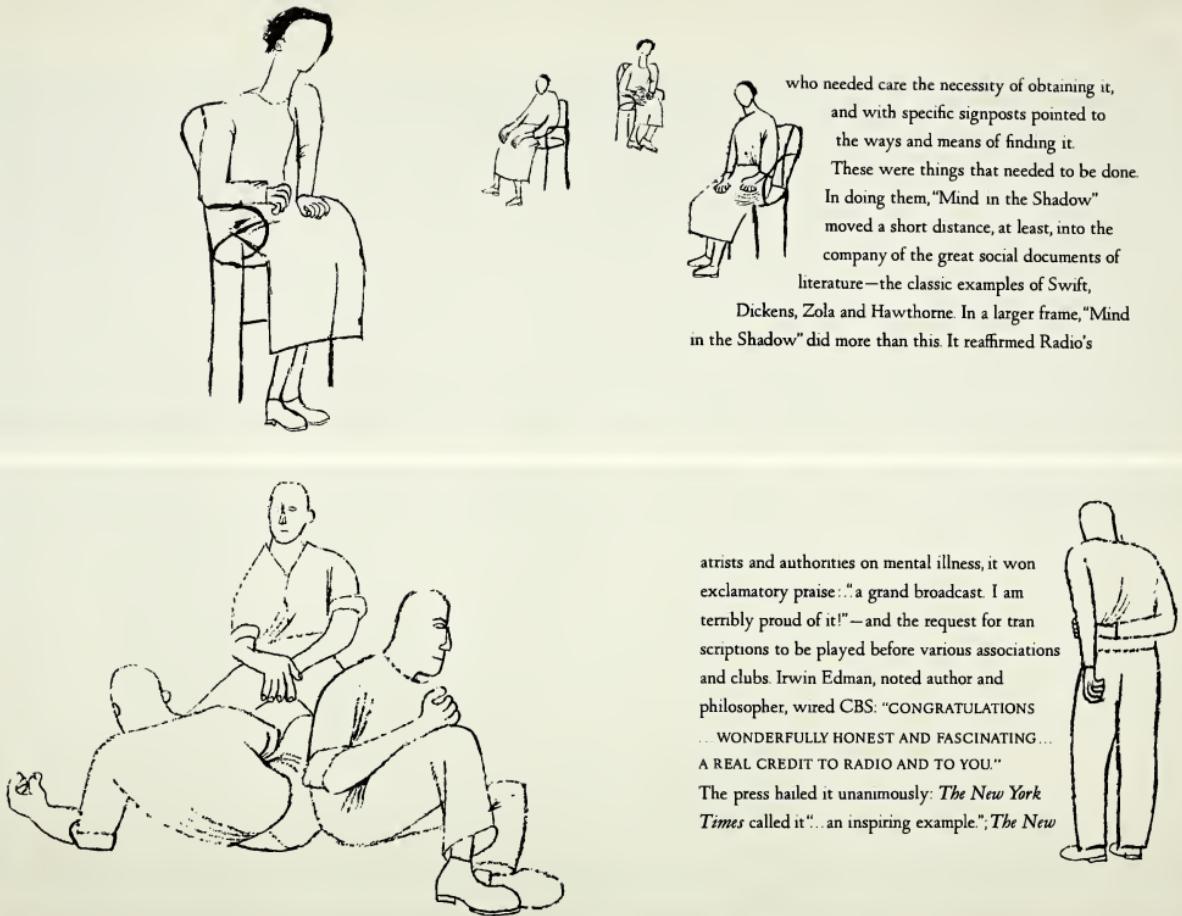


This show will be broadcast from one of television's largest studios, but television's largest studios are no longer large enough for television. Auditoriums and theatres have had to be leased for broadcasts on the burgeoning medium. And rehearsals go on all over town - in ballrooms, in hell - and in halfway. So we'll rehearse in a ballroom... and try to have it. Doors of gilded chairs are handy for doubling as benches and umbrella-holds and walls and doorways and other furniture.



Now at 7 o'clock a call goes off. The people are scattered and begin to get together. A rehearsal room has been found and a long day of rehearsals begins. Getting ready to broadcast. We must make sure of illumination, costume, lighting, cameras, so here the other side...





who needed care the necessity of obtaining it,  
and with specific signposts pointed to  
the ways and means of finding it.

These were things that needed to be done.  
In doing them, "Mind in the Shadow"  
moved a short distance, at least, into the  
company of the great social documents of  
literature—the classic examples of Swift,

Dickens, Zola and Hawthorne. In a larger frame, "Mind  
in the Shadow" did more than this. It reaffirmed Radio's

artists and authorities on mental illness, it won  
exclamatory praise: "a grand broadcast. I am  
terribly proud of it!"—and the request for tran-  
scriptions to be played before various associations  
and clubs. Irwin Edman, noted author and  
philosopher, wired CBS: "CONGRATULATIONS  
... WONDERFULLY HONEST AND FASCINATING...  
A REAL CREDIT TO RADIO AND TO YOU."

The press hailed it unanimously: *The New York  
Times* called it "... an inspiring example"; *The New*

## *Who stands out in front of your store?*



The patient, painted cigar-store Indian did a good job of bringing the people in, of distinguishing one store from another....until everybody had a wooden Indian. Then it became necessary to pick and choose....to find the figure best adapted to each store's needs.

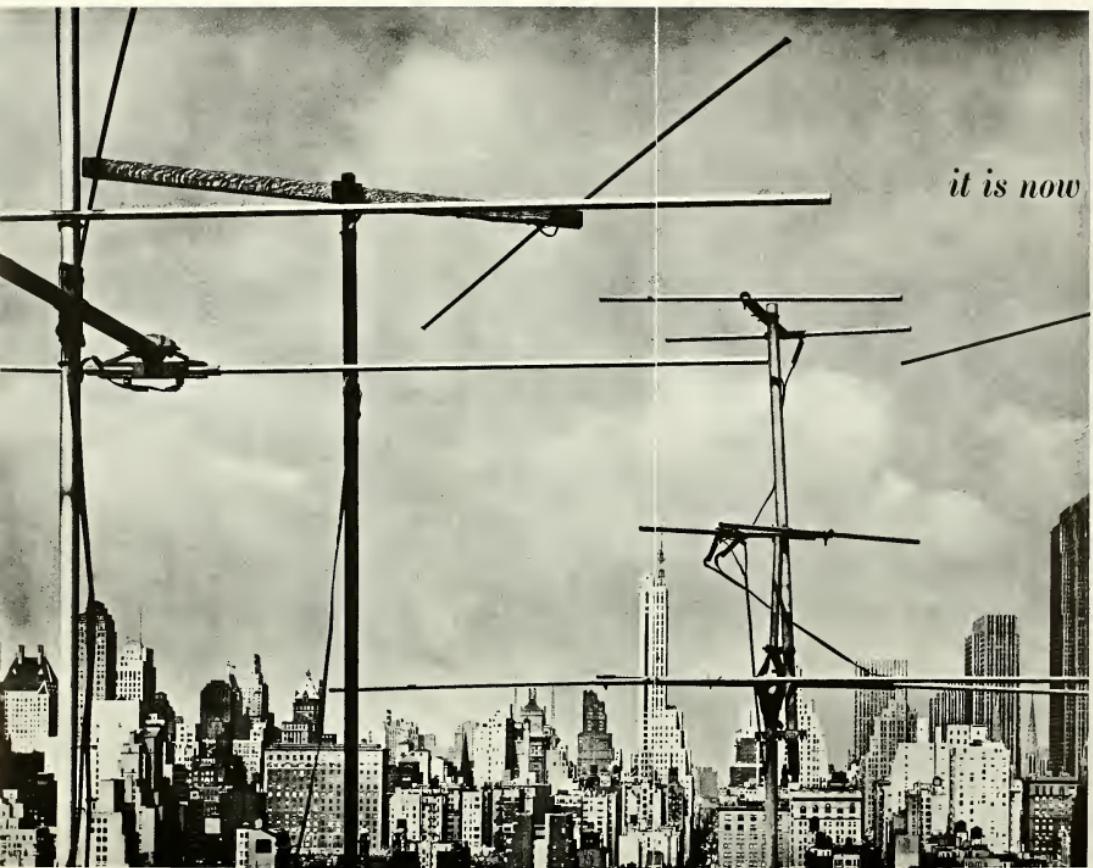
It's like that in radio today. Everybody knows the job radio can do in calling the customers in, from distances unimaginable in wooden-Indian days. But who stands out "in front of your store"....in other words, which network....

is still the important thing. For the choice of network often determines the effectiveness of a radio campaign.

That's why you find more of America's leading advertisers on CBS than on any other network. The winning combination of powerful, penetrating facilities and alert, imaginative programming has made the cost of reaching customers on CBS the lowest in network radio.

With CBS standing out "in front of your store," you have radio's most effective, most economical voice working for you.

*Columbia Broadcasting System*



*it is now tomorrow...*

*Look closely at your new horizon.*

*These are not the shapes of things  
to come, but of things already here.*

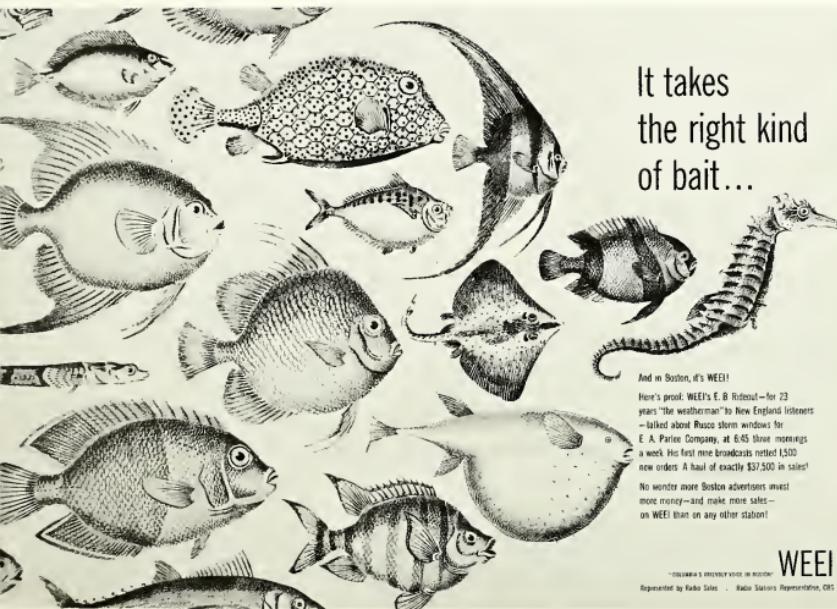
*For in Autumn 1949, television in  
its full proportions is clearly  
visible...creating new patterns  
in the basic habits of Americans.  
It is changing the way they work  
and play; the way they think and  
talk, and buy and sell.*

*In this pattern, the habit of tuning  
to CBS Television is firmly fixed*

*-held fast by powerful programming  
like *The Goldbergs*...*Studio One*...  
*Arthur Godfrey*...*Ed Wynn*...*Mann*  
*Suspense*...*Inside I, See U...**

*And as they turn to CBS be sure  
they see your product among those  
of America's great advertisers—  
making sharp, lasting impressions  
today and tomorrow.*

**CBS television**  
*first in audiences*



It takes  
the right kind  
of bait...

And in Boston, it's WEEI!

Here's proof. WEEI's E. B. Ribeiro—for 23 years "the weatherman" to New England listeners—talked about Russo storm windows for E. A. Parise Company, at 6:45 three mornings a week. His first nine broadcasts netted 1,500 new orders. A haul of exactly \$37,500 in sales!

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station!

WEEI

"Boston's friendliest voice in Boston"  
Represented by Radio Sales • Radio Stations Representative, CBS



*An antique encyclopedia  
supplies a soft touch to hard sell  
in a campaign of double-spreads  
for a Boston radio station*

In Boston, 8 out of the 10 top-rated local programs are on WEEI.\* In fact, all week long "Columbia's friendly voice in Boston" delivers the biggest rating more often than all other Boston stations combined! Want to make a big "butter" in Boston without getting burned in the process? Ask us or Radio Sales to tell you more about one of these mighty attractive programs on ...

**WEEI**

## Bugs in your Boston Budget?



WEEI in Boston can get rid of them. Fast!

Like this: Six years ago, Eldred & Barbe—furniture manufacturers—opened a store 14 miles from Boston. They bought participation on WEEI's "Priscilla Forecast." Today, with a three-acre showroom, they call themselves "the business Priscilla built," and say, "she brings us more customers than four other Boston stores combined!"

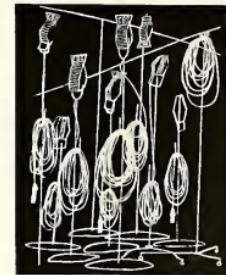
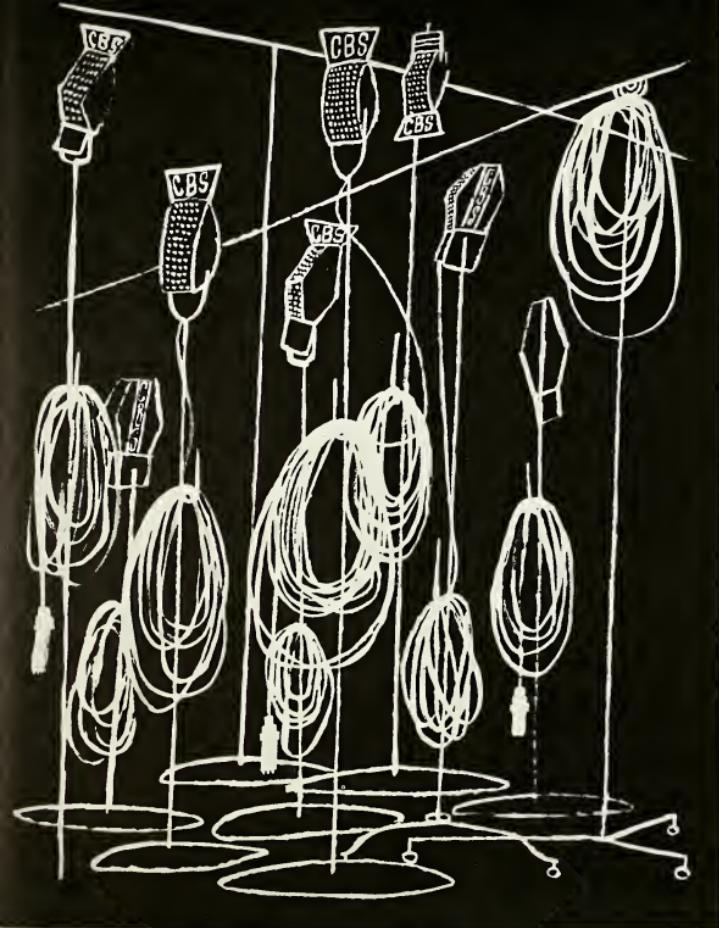
No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station.



*...it's so easy to listen*

Columbia River Estuarine System

*Radio versus magazines:  
A media comparison advertisement,  
supported by  
a documentary photograph*

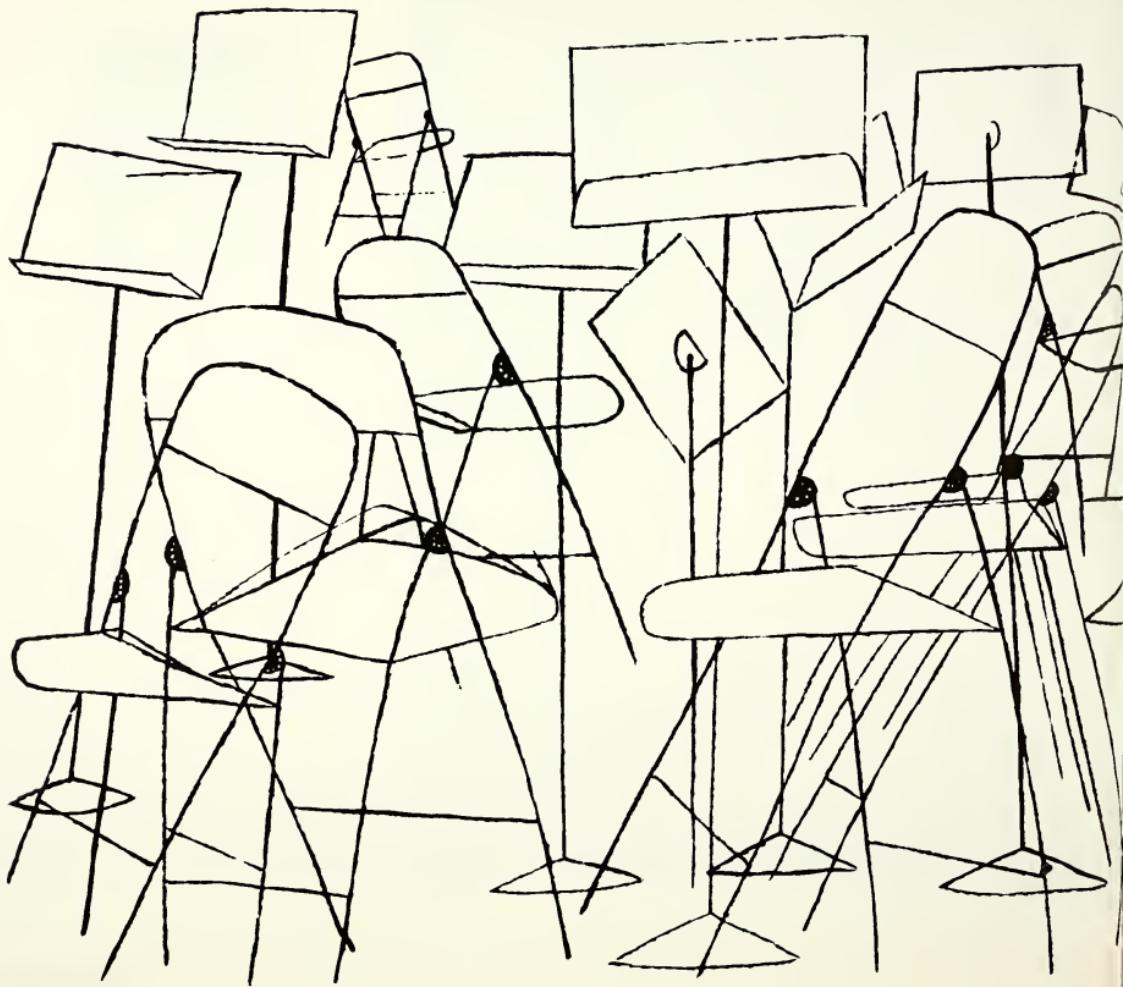


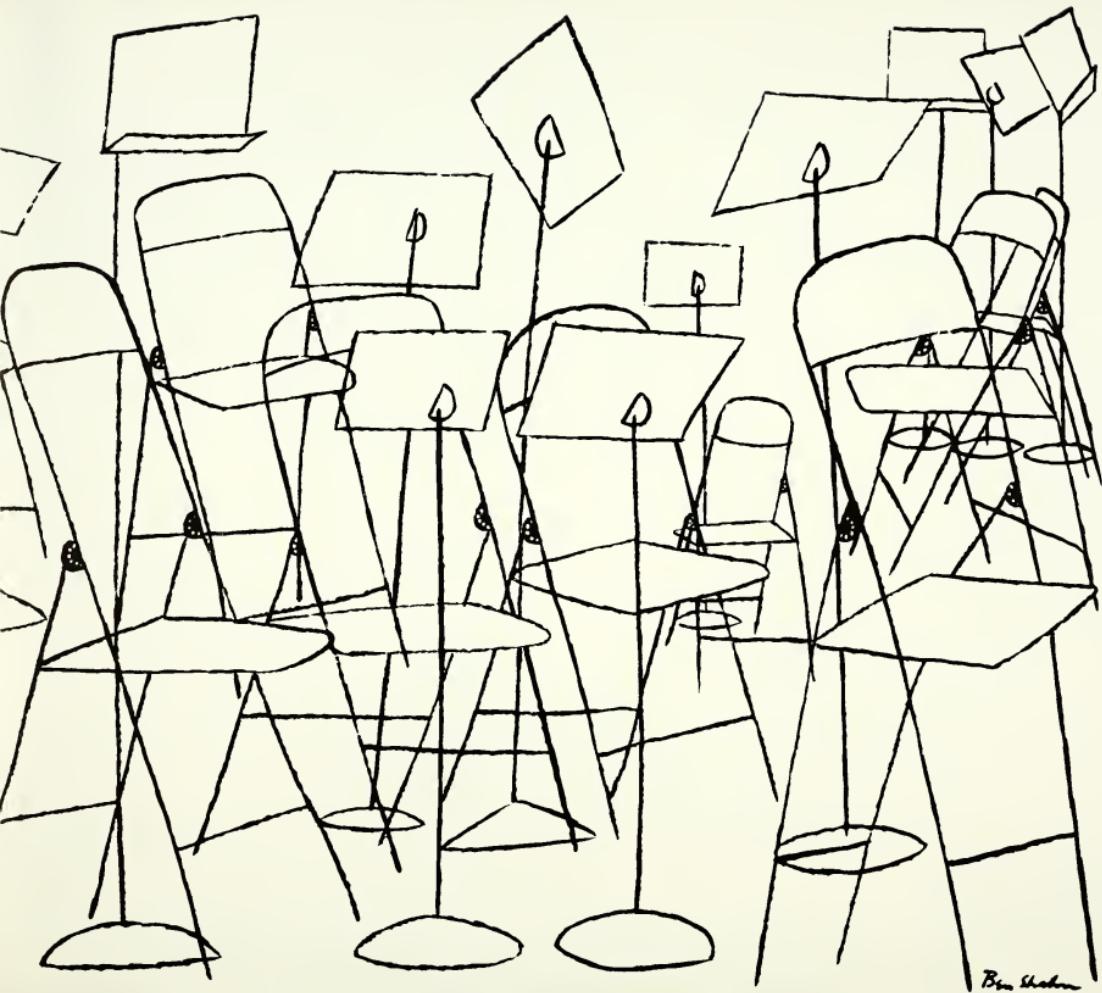
*the beauty studio...*

He who builds now... The roads to life. The roads we build together  
are the road of progress. The roads we do not build...—the roads  
we let others build for us—will lead us to destruction. We must  
use the facilities the owners of the corporations have given us.  
It is up to us to use them. We must use them. We must use them.  
There is no room for mediocrity. There is no room for shoddy craftsmanship.  
There is no room for waste products. There is no room for ignorant  
men. Let our great work bring forth the deepest culture of honest men  
and women. Let their noble efforts bring about the highest atmosphere.

*The drawings by Ben Shahn  
set the stage  
for the drama of a medium  
—radio,  
in a four-page folder*









*A detail  
from a painting by  
Piero della Francesca  
announces a passion play*

# The Son of Man

A PASSION PLAY FOR RADIO

*An important radio documentary  
is introduced  
in this mailing piece,  
with drawings by Ben Shahn*



The Columbia Broadcasting System

and its affiliated stations present

*“fear begins at forty”*

A production of the CBS Documentary Unit. Tuesday, October 28, 9:30-10:30 p.m. EST



**T**HE CBS Documentary Unit, for its major production of the 1981 Fall season, turns from its study of youth (*Rockin' Through the Decades*) and mateness (*A Love Story*) to consider the problems of those who feel they are "too old . . . too old" to be employed, "too old" to maintain themselves with dignity, "too old" to make the economic and cultural contributions of which they see still capable.

to create another problem—the problem of old age for more and more people. As a result and growing problem is 18,000, only 27% of the U.S. population were 45 or over, in 1940, the total had grown to 35,000; by 2000, it is estimated, 49% of the total U.S. population will be 45 or older.

And today, between 17 and 18 million people in the U.S. are over 60.

What are the problems of the over 60s? women standing on the threshold of 60, and looking down the years ahead to 80? What are the problems of this steadily

increasing group of the "too old"? Here we see them being met in our country today.

What of the "lame-duck" designed to care for them? What of job security? What of Social Security? What of the vast water system? What of the housing market? What of happiness? What of the economic wave? What do we spend yearly on get-togethers that obliterate millions concerned with old age and its dilemmas? In short, what do we do about one of America's most pressing problems?

FRAN BATES OF FORTRESS thought Ed. dynamic enough for their question, met by the CBA Documentary Unit.

**FEAR BEGINS AT FORTY** is an engrossing dramatic presentation of a problem confronting many Americans today, in modest, easy-to-imagine terms. Using the technique which distinguishes the Child Documentary Unit, **FEAR BEGINS AT FORTY** tells us, before it brings us to America's necessity for猝然应对 a problem that concerns us all.

*The Philharmonic radio concerts  
are the subject of a series of drawings  
in a brochure  
on audience reactions.  
Artist: Jean Pages  
Writer: Robert Strunsky*





THE COLUMBIA BROADCASTING SYSTEM

A CHRONICLE OF RADIO'S UNIQUE POWER TO MOVE PEOPLE TO DIRECT ACTION

To discuss the work and the character of Bill Golden is, for me, to discuss graphic design itself, what it should be, what it can be in the most skilled and sophisticated hands. My association with Bill was my first contact with the world of graphic design. I sometimes wonder whether, if that contact had been with a less obstreperous antagonist, it might not have been my last.

That first contact might better be called the first round. I had been invited to work in the Office of War Information with, or under—I'm not sure which—a Bill Golden, whose name had been mentioned with the profoundest respect. I hadn't yet learned to whisper the great names in design. Perhaps I still haven't, but I have come to recognize that this creative field has been developed to great heights within our present era, and that one of the people most responsible for such an achievement has been Bill Golden.

Our first round concerned a war poster. We sat together through a session or two and discussed what a war poster

ought to be. It must be neither tricky nor smart. The objective is too serious for smartness. It has to have dignity, grimness, urgency. Agreed. It has to be unblinkingly serious; agreed. We then began to suggest, discard, work toward specific image ideas. We agreed upon such an image idea and I undertook it at home over a weekend. I felt its urgency and did not want to undertake it in the unresolved atmosphere of the OWI studio.

Once I had begun to put our poster idea into image form, I became acutely aware of fallacies in it that would never have emerged in a simple conversation. I played around a little with the idea, then came up with a new one, totally different, that was visual and not verbal. It was ultimately known as the *French Workers* poster.

Bill's reaction to what I had created was apoplectic. It wasn't what we had talked about or what we had agreed upon. If (I said to myself) he expected me to labor and belabor an idea that was neither visual nor valid, he was

working with the wrong artist.

I think that both Bill and I solidified our graphic futures more through that impasse than through any subsequent single experience. What I learned was a hardened determination to put the integrity of an image first and above all other considerations; one must be prepared to retire from any job whatever and to let someone else make either a mess or a success of it, rather than abandon the clear vision that he may have. I took this position.

I believe that what Bill discovered then—although he did not yield on the matter of the poster—was that you get your visual material in hand and look at it. Then you begin to design.

That we remained, or rather, became friends may seem amazing. Perhaps neither of us had ever met with quite so much cussedness before. But then my own respect for him soared when I first saw the photographic war posters that he had designed. These were unblinkingly stark photographs, each surrounded by a thick black line. Their

impact was tremendous and entirely uncluttered by unessential messages. I began to develop a respect and affection for this fellow that nothing would ever weaken, and there is no doubt that Bill returned my liking in fullest measure.

He went into the army; I remained with the OWI. I often used his New York apartment; he often visited me and my family. We found ourselves in deepest agreement politically, personally, and in art and food. We talked about everything under the sun except the *French Workers* poster which, during this time, had been produced and was being sought considerably by collectors. I never found out what Bill thought of it.

When Bill was out of the army and had returned to CBS, he called and asked whether I would do a folder with him on a subject that he thought I would like. That was on the growing problem of delinquency in the United States, a program to be called *The Eagle's Brood*. I twitted Bill a little, telling him that I had noted my name

on the desk of a Philadelphia art director as an artist "not to be directed."

My innuendoes were unnecessary. Bill didn't even give me a size. I was indeed deeply moved by the material in hand, and especially by the treatment given it in the CBS program. I made a drawing that, to me, very well expressed both the compassion and the anger that the situation aroused, and I took it to Bill.

From that time on we worked together in complete understanding and remarkable co-ordination. Bill's use of my drawing gave it a new importance — there was no question about that and I think I had the good grace to tell him so. Bill had also discovered a printer — Eddie Katz — no mean asset to any designer's talent — and together they presented me with a reproduction that I found pretty breath-taking. After that, we did many kinds of graphic jobs together, from full-page newspaper advertisements to the book of *Hamlet*, that quintessence of elegance, and one of the last pieces of work that we did

together. Every job was a delight, the results always a pleasure.

I hardly need to go into the years of Bill's development of the visual world with which he surrounded the name of CBS. But I might point out that he clothed the name with a distinction, an aura which other stations and a good many advertisers sought to emulate. They could, and usually did, imitate the latest piece that Bill had created, but they could never anticipate the next. The qualities Bill brought to graphic presentation could not be matched.

I would say that the first of these qualities was simply scope. Bill had read enormously; his thinking was clear and bold. The world of advertising and publicity exercised no tyranny over him. He didn't give a damn about what was considered the latest mode in his profession — indeed that was something to be avoided. His interest was to create something new. That he did, and he created it out of his vast understanding and concern with the whole world. Bill was interested in art, not

just the art of his own sphere of operations, but in all art. He was interested in politics, in publications both little and big, and above all in people. Oddly enough, he was not social; his cocktail tolerance was practically nil. His interest in people was, rather, a vast compassion for the hurt, the timid and the beaten-down. Out of this abiding belief and feeling of his, came, it seems to me, the basic energy, the motive-power of everything that he did.

Unlike so many other publicity people, he was incapable of cynicism toward the public. The public, insofar as it can be looked upon as the simple, ordinary fellow, was his God. He could neither outrage nor abuse it — in that profession in which outrage and abuse of public sensibilities are the order of the day! But I do believe that one of the basic reasons why his work could not be easily imitated was just because his motivations were so deep and so genuine. His life-work was to bring something of highest quality into the public ken, to elevate public standards,

never to be guilty of depressing them.

One of the saddest maladies of the public picture world is that frenzied clamoring to capture the style of this or that innovator. Of course it is quite possible to ape the surface look of a piece of work. If I use ragged black lines, so can the next fellow (and don't they, though!). If Bill Golden uses a black line around a poster, so can someone else. But style is the product of a temperament; it is that arrangement of elements which fulfills the inner need of meaning. Such meanings are one with the personal values of an individual: they are the meanings of his convictions, his experience, his education, his objectives and his attitude toward people. A black line around a gasoline poster may be eye-catching, but will have no meaning (at least not intentional one). But a black line around a poster telling of atrocities against people is a line of anger. That is what style is and why it cannot be imitated. That is why Bill was a great designer and why his imitators are only imitators.

At the end of the war Cipe Pineles (in uniform) brought to my blitz-battered studio in London a most handsome G.I. This grand specimen of athletic, blond, fine-featured American manhood (greeted therefore with some reserve) proved within minutes that, unbelievably, his handsomeness embraced his spirit. Within an hour we were settled into a lifetime friendship.

This friendship was true. That is, we met seldom, divided by distances and duties, but it was there (unaided by correspondence), always ready.

An artist is and always was dependent on his patron, whether a king, a pope, an art dealer, a committee—or an art director. (With the exception of artists of the end of the XIXth and the beginning of this century—fanatics sustained by revolutionary and group spirit. Since then artistic revolutions have become institutionalized.) And I do not mean just materially. Even the mighty genius, Michelangelo, however recognized and respected, wrestled with his patrons continuously and was often

thwarted for opportunities to match his powers and for money to match his needs. How unfulfilled he would have been without the Sistine Chapel!

And so, throughout art's history, the artist gave all of his potential, or better still, surpassed himself when given trust and opportunity; or, conversely his talents withered or became corrupted when held down by the indifference or vanity of his patron.

Today, the vanity and vulgarity—not exclusively of advertising patrons, but also of museum directors and art dealers—play ruthless power games with artistic reputations—in order to manipulate, or keep up with, the current market for whatever is fashionable.

The power of today's art officials, art salesmen and art critics (the middlemen of "high art") functions without any brakes and constitutes a dangerous and erratic tyranny.

An art director is a patron of the traditional order. His power is tempered by responsibility not unlike that of the patrons of old—the churches and rulers

who propagated and stabilized through the artists their heavenly or earthly kingdoms. However, our time is dominated by the sales fallacy which demands not instruction but provision of the imaginary "what the public wants." Thus the art director, as an art patron, can easily stray.

Bill Golden, after five, eleven, twelve years (these were the years we met and worked together), unchanged physically (strong, calm and young), proved himself reassuringly a model patron.

To list his qualities as an art director is to set a seemingly impossible ideal. Yet he was all this:

- a supreme judge: he disentangled unerringly the exploring masters from the cultivators—followers of the widest range of "styles." He was never a slave to current prejudices.

- modest: he had none of the oft met arrogance of "knowing-better" and bending the artist to the art director's idea—but, having set his protégé on a widely conceived project, he would follow along and develop his own concept

on the basis of the artist's work.

- reliable: with unwavering judgment and instinct and unquestioned authority, he generated a relaxed and fertile mood for creative cooperation.

- straightforward, considerate and patient: men of money and power often lack assurance and so they employ, amongst many others, the intimidation-gimmicks: difficulty of approach, aloof posturing and exclusiveness toward the artist on whom their glory depends. Bill was a friend, at ease with his artists, eager to keep them *au courant* with the work in progress with proofs and reports, helpful in work and life, hospitable, generous in sharing his friends and his "contacts."

- supreme craftsman: his gifts were, thanks to his instinct and wisdom, nourished on the best work provided by the best artists.

The list is far from complete in more senses than one. This powerful, calm man contained still unreleased energies in plenty. He seemed so undiminished by the passage of time.

## **A tribute to William Golden** by John Cowden

*(On May 13, 1960 the National Society of Art Directors posthumously presented its annual award of Art Director of the Year to the late William Golden in recognition of his influence and achievements over many years in the field of advertising design. The Award was presented to his widow, Mrs. Cipe Pineles Golden, at a dinner given by the Philadelphia Art Directors Club at the Poor Richard Club in Philadelphia.*  
*In connection with the presentation of the Award, John Cowden, Vice President of the CBS Television Network, recalled his long friendship and association with Mr. Golden throughout his career with the Columbia Broadcasting System and paid tribute to his outstanding contributions to the company.)*

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*On the following twenty pages is a condensed pictorial record of a typical year's (1957) output by William Golden and his design associates*

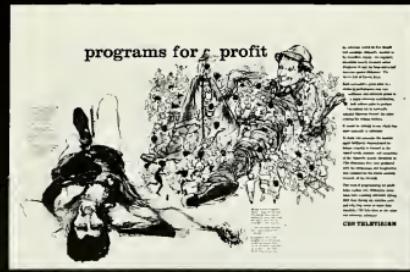
It would be hard to conceive of any obstacle that could keep me from taking part in an occasion that does honor to Bill Golden. At the same time I was extremely hesitant to speak this evening since, unlike Bill and most of you here tonight, I know little about design and graphic arts. What finally gave me courage was the thought that I could make capital out of my shortcoming.

For one thing it enables me to talk mainly about Bill himself — to speak about him in relation to his work, to the people he worked with, and to the company whose interests were always uppermost in his mind. As for the product of that mind: I am going to let his work speak for itself. Not being a designer perhaps has another advantage. It may make it easier for me to look behind and beyond his ads and mailing pieces, past his awards and citations and see the extraordinary qualities that made up this remarkable man.

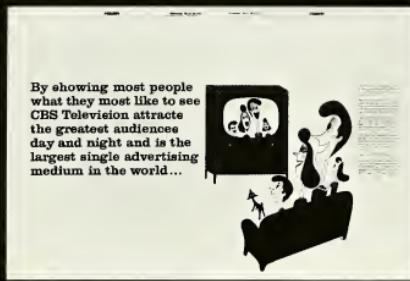
When I met him for the first time in 1938, he was then one of a group of layout artists in the bull pen of the CBS

Radio Network's Advertising Department, and I was an apprentice in the Copy Department—in other words, his natural enemy. I had not been there for more than a few weeks before I discovered that one of Bill's closest friends and greatest admirers in the company was a young man who had been recently appointed head of the Research Department. His name was Frank Stanton. Although they differed markedly in personality and background—Golden was a New York boy, Stanton grew up in a small Middle Western town—and although one worked with a slide rule, the other with a T square—they shared a common philosophy about their work and in particular about advertising.

They were both perfectionists. They were both deeply committed to the principle of form. They were both animated by the conviction that the only possible way for advertising to command attention and be remembered was to present each message so distinctively that it would stand out in bold relief from all others. They recognized that within the field of media advertising generally, and broadcasting specifically, there was often little difference between the claims and counterclaims of one company and another. And since CBS advertising was primarily aimed at advertisers and agencies, they realized that if special attention and emphasis were given to *form* it would meet with particular response on the part of the professional and sophisticated groups to which the advertising was directed.



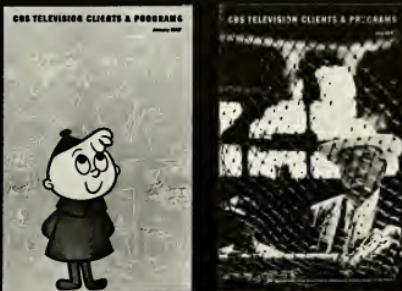
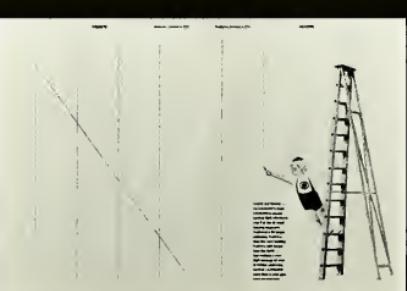
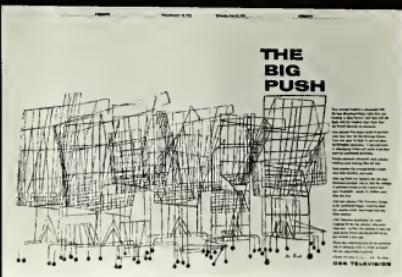
CBS TELEVISION





## MORE LIGHT ON DAYTIME

Out of the 38 sponsored network quarter hours between 7 a.m. and 6 p.m. CBS Television wins the biggest audiences in 29... the second ranking network wins in 5... the third network in 4



Moreover, they were fortunate in enjoying the support of a management that was equally committed—in the person of the late Paul Kesten—to the value and power of advertising—a commitment that was matched by a professional appreciation and interest in good promotion. Thus, the Advertising Department at CBS was never regarded solely as a service function—that is to say, as exclusively the tool of the sales force or the servant of the Program Department. It was considered to have its own separate identity and function—namely to be the voice of management and to enhance and sustain the CBS image. This thesis was tested and proved in the early days when the CBS Radio Network had neither the stars nor the facilities nor the advertising support enjoyed by its major competitors. Yet CBS advertising created the *impression* that it was equally strong, and in so doing helped to transform this impression into a reality.

The friendship and sense of mutual purpose that characterized the relationship between Bill Golden and Frank Stanton grew even stronger as it became a day-to-day professional association with Stanton's appointment as Advertising Director, and continued to flourish throughout the years, as Stanton took over the reins as President of the Columbia Broadcasting System.

The two men kept in constant touch. They talked a language all their own. Scarcely an ad was produced by Bill



...from here



# The Multiple Target of Industrial Advertising

Mervin S. Jones

Rate Card - E3



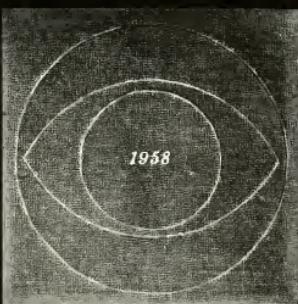
	1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970
1957	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
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1970	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100



## A TELEVISION NOTEBOOK

with drawings by Carl Erickson

CBS TELEVISION  
1968



## ACT OF MAGIC

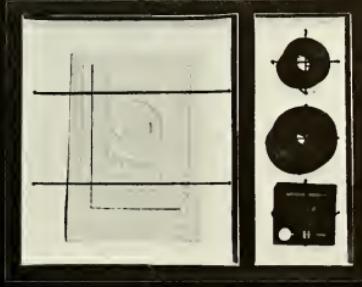
At the stroke of 12, on Sunday night March 24, nearly every house in the nation will turn on its set to watch the CBS television special "The Magic of Mervin S. Jones." It presents the 30-year-old talk show host and one of the most popular and frequently repeated television hosts in America.

It was created by an ensemble of more than 100,000,000—the largest number ever to view an hour-long program, as measured by Nielsen—and presented on all of CBS' broadcast stations. It lasts a mere 105 minutes.

In preparing and producing "The Magic of Mervin S. Jones," CBS spared no expense. It determined to demonstrate again the studio's unique power not only to satisfy the public's desire for magic, but also to prove that the advertiser's need for top audiences.

It offered further evidence that even a television special can be a major advertising medium. That's why it launched over a month with the most popular program schedule in television.

**CBS TELEVISION**

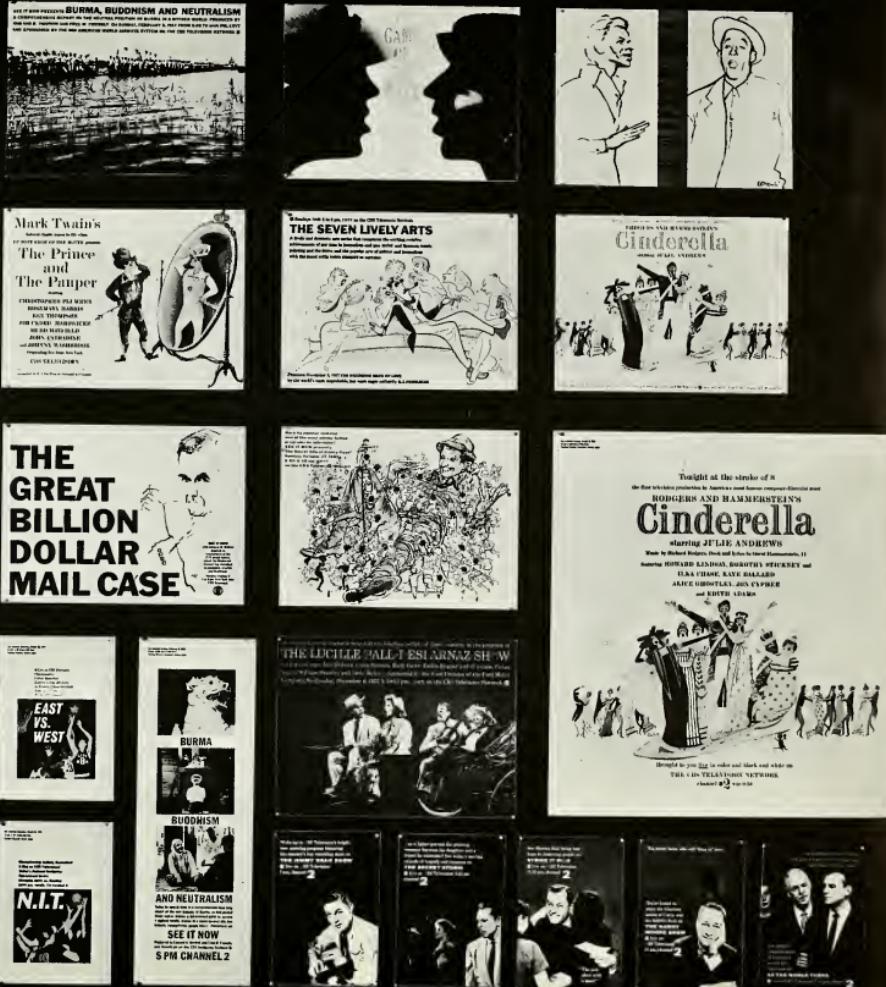


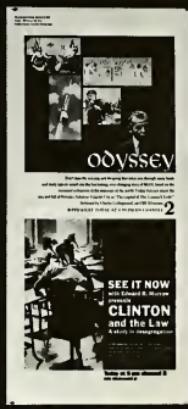
that did not get an immediate reaction from Stanton. Most of the time it was just a line, such as "Great job! Wish I could say the same for the show"—or a childlike sketch of a face wearing a wide grin. On those rare occasions when an ad didn't quite come off, or when the publication botched up the reproduction, the sketch came downstairs showing the same face, this time with the grin turned down and a couple of tears streaming from the eyes.

But even such criticism was heartening, too. It showed that someone cared—and cared deeply—about everything the department was doing.

However, it would be a grave error to infer that Bill's success depended on the happy accident of working at a company with such a philosophy toward advertising. The blunt fact is that the CBS advertising philosophy is to a very large extent his own creation. For it was he more than anyone else who, by the sheer force of personality, pride in profession, and faith in his own ability, hammered out an advertising philosophy for CBS and then forced everyone to stick to it whenever the pressure mounted to compromise with principle.

Nothing upset him more than someone who alibied his samples on the ground that his particular client would not let him do good work. Bill maintained—and proved it at CBS—that there are no good or bad clients, there are only good or bad advertising men. And he accepted the fact that part of the responsibility of being an advertis-





ing man and a designer was to have the courage of one's convictions . . . a bulldog tenacity . . . a willingness to do daily battle for the things one believed in . . . and the recognition that constant vigilance is the price of freedom.

Many years ago, when he was offered the title of Vice President in charge of Advertising and Sales Promotion, he said no thanks. His reasons were significant—and characteristic. He said the stripes would be bars . . . that they would force him to become a "company man" . . . to take the so-called "broad view" at the expense of principle.

Bill preferred to keep his independence and to preserve his inalienable right to shout—when the occasion demanded—that the emperor wasn't wearing any clothes. In any case, he said he didn't want to go to meetings, or be snowed under by administrative duties. I mention this because it reveals how Bill was willing to sacrifice anything—including his own advancement—if he felt it stood in the way of better design and advertising.

The story, incidentally, has an ironic but delightful ending. In scorning the conventional status symbols, Bill won far more. By turning down a vice presidency, he eventually gained a respect and status that outranked any vice president in the company.

This integrity and pride in craft were also apparent in his willingness to lay his job on the line if anyone tried to invade his special area of responsibility. I remember a layout for a rate



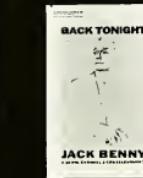


card he once submitted to his superior—the President of the Division. It came back by messenger with a note saying "I don't like it very much. Let's discuss." Bill's answer was simply to scotchtape a drawing pencil to the corner of a large layout pad and send it back with this message scribbled across the top sheet: "Let's not. Why don't you make a better one?" There was no reply. The rate card was produced as originally designed.

Bill flatly refused to submit art for approval to anyone. On another occasion, he commissioned the artist René Bouché to do a drawing of a certain television star for a newspaper ad. When the star saw the sketch in the paper he exploded. He demanded that only authorized photographs be used in all future ads. I was one of many who urged Bill not to make an issue of the matter but to go along with the request. Instead, Bill immediately commissioned Bouché to do another drawing of the same performer and again refused to show it to the star. Eventually the new sketch appeared in another ad and became the famous trademark—on the air and off—of America's all-time favorite comedian: Jack Benny.

And so it went for 23 years. A thousand battles. A thousand scars. But never a negotiated peace for the sake of expediency. And simply because he cared so much, fought so hard, and performed so well, he prevailed and was able to give to CBS advertising a dis-





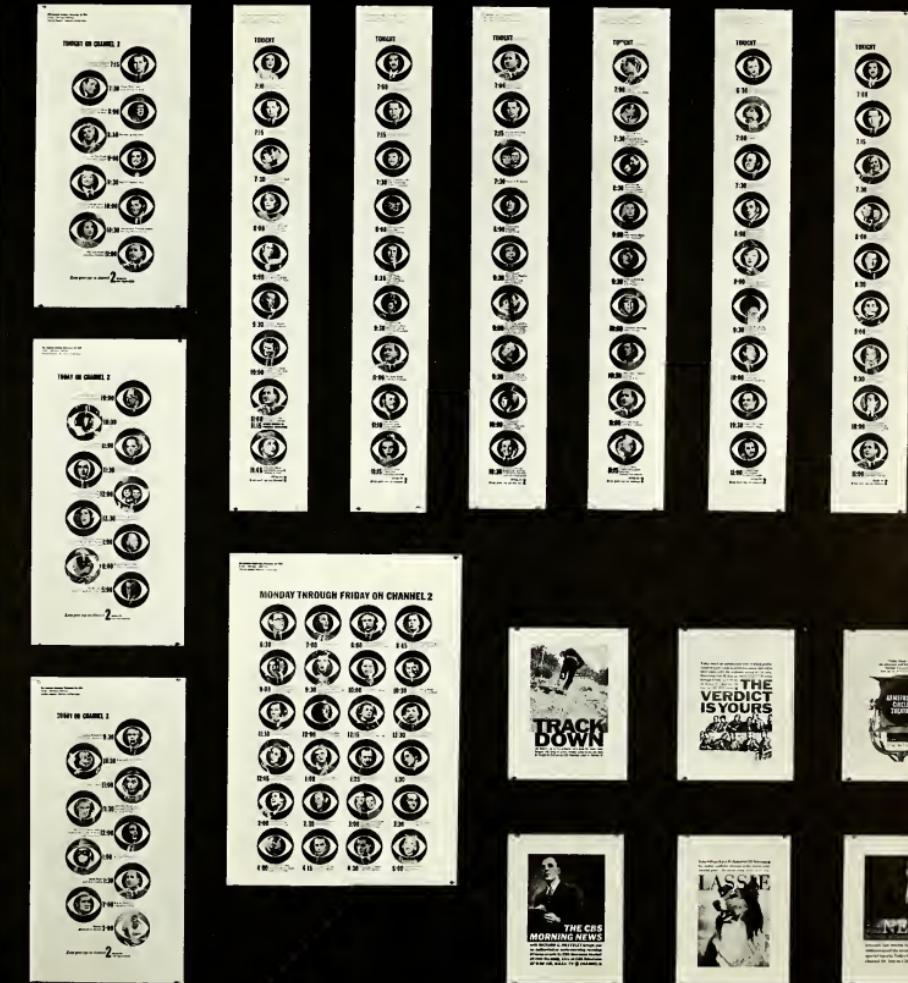
tinction and quality second to none.

I think it is clear by now that Bill was a man of many paradoxes. For example: the less time he spent at the drawing board the greater contribution he made to advertising.

The reason was that he was one of a very small band of pioneers who more than 20 years ago demanded that an art director be more than an ad illustrator . . . that he should participate not only in the design but in the entire process of creating an advertising piece from the moment of conception to the final publication or mailing. He opened new doors to the Art Department and challenged the artist to think, not only about the problems of his craft, but also about the problems of the industry and company for which he worked. It is significant that Bill's title was not Art Director but Creative Director, responsible not alone for design, but for concept and copy as well. And it was his ability in all these areas that made him such a giant in his field.

Still another paradox was his relationship to his staff: he commanded the unswerving loyalty of a staff that was always on the verge of quitting. Each man recognized Bill's ability, his integrity, his willingness to do battle for what they all believed in. Yet much as they admired him, there wasn't a man who didn't say at least twice a year: "I've had it. I'm going to quit."

The loyalty and the resentment both sprang from the same source: simply that Bill demanded the best out of a





SEE IT NOW  
THE GREAT  
BILLION  
DOLLAR  
MAIL  
CASE



man. Frequently the man did not know how good his best could be until, under Bill's pressure, he extended himself above and beyond what he considered to be the call of duty. Bill achieved this by forcing each man on his staff to undertake what Judge Learned Hand has called "the intolerable task of thinking."

And Bill himself set a dizzying pace. He had the ability to grasp a complicated problem, strip it down to its bare bones, and then come up with a deceptively simple solution. And he backed this ability with long hours of hard work. For example, when Bill turned down the offer of the vice presidency, the company countered with a whopping salary increase. He refused that, too. He said he would rather take Fridays off. It was a wonderful arrangement—for the company. Bill worked with incredible concentration at the office from Monday through late Thursday night, and then took a jam-packed briefcase home and worked all weekend.

This concentration—this infinite capacity for taking pains and attending to detail — was immediately visible whenever you walked into his office. There he was—magnifying glass in hand, bending over a proof like a jeweler over a diamond. Reworking a layout 20 different ways until he decided on the best way. Editing or re-writing version after version of a piece of copy. Tracing by hand each character in a line of copy to assure the proper line break and avoid a widow. Arguing far





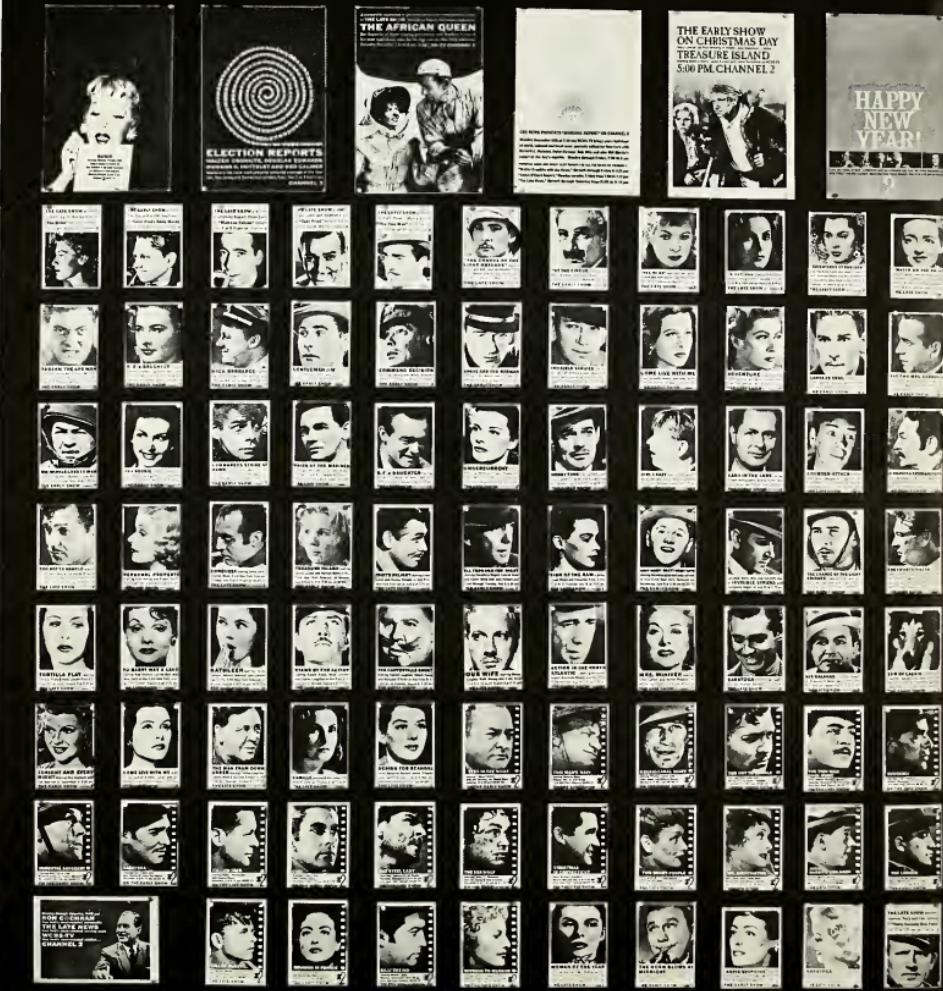
into the night the relative merits of two alternate headlines. Summarily rejecting an obvious gimmick as an easy but banal solution for a design problem. Searching out hour after hour a graphic concept in which the layout could make a functional contribution to the idea of the advertisement.

Such was his absorption that I recall many late winter afternoons when he was completely oblivious to the fact that he was working in almost total darkness—never thinking to turn on the lights. I can only say that he could accomplish in the dark what few could approximate in the full light of day.

It was, I believe, essentially this extraordinary quality of devotion that Bill gave to his job that earned for him the admiration and respect of his fellow workers. It was also this same intensity of concern that often made him appear a complete stranger to his staff. When examining an idea, or reading a piece of copy, or analyzing a layout—the product was everything, the producer nothing. Indeed, there were times when he scarcely seemed to remember whom he was talking to.

Yet, if Bill happened to learn that a man had a personal problem or was sick or in trouble, he'd stew and fret, offer money, phone and write. It was this curious combination of the impersonal and the highly personal that frequently made him an enigma to his staff.

But there was one thing which all those who worked closely with him agreed about: he had a greater impact





on their careers than almost anyone they ever met. He was a constant source of speculation, a favorite topic of conversation. I recall one occasion when a group of us sat down to lunch and someone said: "Shall we order first, or start talking about Bill right away?"

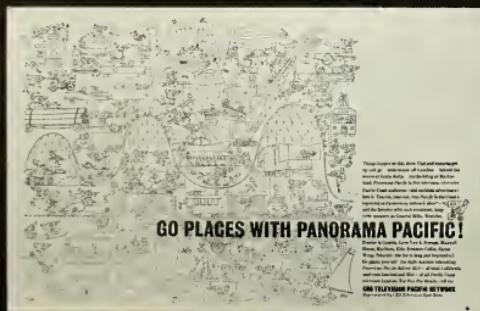
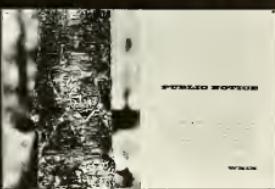
Another paradox about him was that he was a teacher who never taught. He would give a man a job, and turn him loose without any guidance. When the job came back, he would edit the copy or change the layout—but he would never explain why. It proved to be a most effective technique for it forced each man to learn in the best possible way—by teaching himself.

Last month, at the 39th Annual Meeting of the New York Art Directors Club, Mrs. Golden accepted a special award in Bill's name. But the exhibition itself proved the greatest tribute of all. Thirty-four of the ads and mailing pieces displayed at the exhibition—including six Gold Medals and Distinctive Merit Awards—were designed by men who had once worked for Bill—and who had taught themselves the Golden touch.

Perhaps it can best be summed up in the words of the famous author of *The Education of Henry Adams*. "A teacher" he said, "walks with eternity, for who can say where, or how many generations hence, his influence may be carrying on, unchanged, undiminished, and indestructible."

Bill Golden's influence has only begun.







NEWSFILM

NEWSFILM: CBS TELEVISION FILM SALES, INC.



NEWSFILM

NEWS:



## Nothing but the Best

CBS Television Entertainer has the best, the frighteningly smash hits of television, stage and screen, especially for audiences of families, children, stars, parents and especially boasting the many of three-blurp properties and more. And CBS Television Entertainer has the best, the most, the more... a dozen of top-rated, repeatable comedies in choices from "The

marvelous names tied in with the best in entertainment, cast

or Murray Sissel or

CBS TELEVISION ENTER-

TAINMENT, or the CBS Eye of CBS TELEVISION FILM SALES, INC.





*(In June 1959 PRINT Magazine, a bi-monthly publication concerned with graphic design, devoted its issue to the subject of the corporate image in American industry. It included the following article by Mr. Golden.)*

## **My eye**

A trademark does not in itself constitute a corporate image. As I understand the phrase (which is rapidly becoming as tedious as "group think" or "creativity") it is the total impression a company makes on the public through its products, its policies, its actions and its advertising effort. I suppose a trademark can serve as a reminder of a corporate image, if you have one.

The "image" of the CBS Television Network would undoubtedly be a strong one even if it undertook no advertising in print, since its "product" is before your eye so often.

If you like the programs it broadcasts, you probably think of its symbol as a good one. If you don't, the symbol would represent something distasteful to you.

Our "service mark" as the lawyers refer to it, was conceived primarily for on-the-air use. It made its first appearance as a still composite photo of the "eye" and a cloud formation photographed from an abandoned Coast Guard

**RATE CARD 14**

THE CBS TELEVISION NETWORK



**CBS**

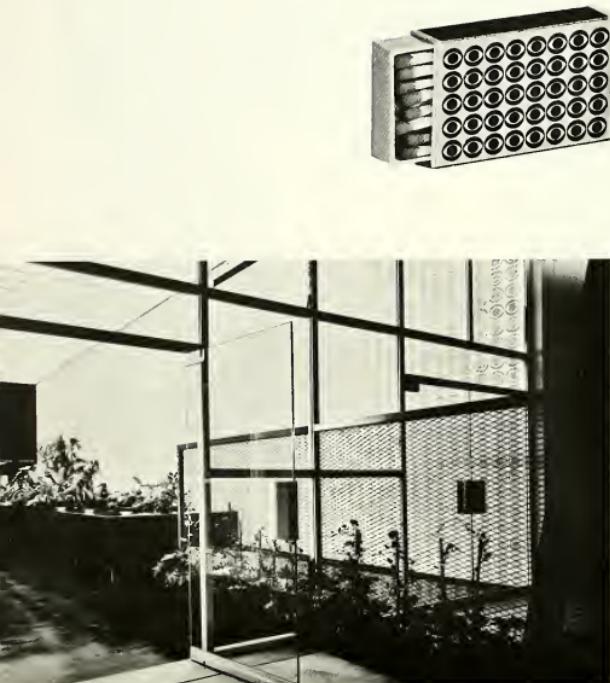


tower. (You would imagine that a cloud picture is the easiest stock photo to find, but it came as a shock to me that there are almost no useful ones.) It was originally conceived as a symbol in motion. It consisted of several concentric "eyes." The camera dollied in to reveal the "pupil" as an iris diaphragm shutter which clicked open to show the network identification and clicked shut.

To guard against possible monotony, three other versions were prepared. One was essentially the still photo with moving clouds, and the other two I've forgotten. Operationally it became necessary to simplify the scheduling to the point where the still has been used most often. Currently the iris diaphragm appears more frequently and it now opens on a photo of coming attractions, clicks again and reveals a program title. The title is not designed by us. The symbol is used in print with the company signatures. It is sometimes used as the principal illustration, in a variety of ways. It appears on studio marquees, trucks, mobile units, cameras, theatre curtains, on the exterior of our building in Television City, Hollywood, in metal, on an interior lobby wall in concrete tile, stenciled on the back of flats and lighting equipment, on matchboxes, ash trays, neckties, cuff links of inlaid marble, press release forms, rate cards, booklets and in the advertising of affiliated stations. Hardly a month goes by without someone suggesting a new use for it. But we try to avoid forcing it where it doesn't belong, and even in printed advertising it is omitted whenever it conflicts with the rest of the design.

We also try to keep affiliated stations from misusing it, but I'm afraid this is something of a losing battle. It's amazing to me how easily it can be made to look repulsive.

It is used so often that it sometimes seems like a Franken-







stein to me, but I am grateful it is such a versatile thing that there seems to be no end to the number of ways it can be used without losing its identity.

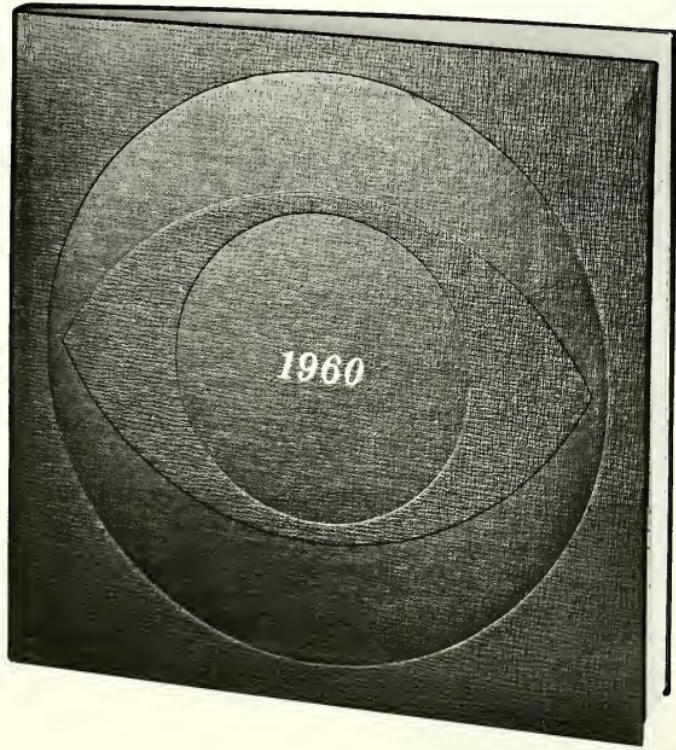
The function of the symbol was not only to differentiate us from the other television networks, but from our own radio network as well.

It was first designed when CBS established the Radio and Television Networks as two separate divisions. The two networks were urged to do everything possible to create their own identities. This was a time, too, when television, though still in the red, was obviously becoming important. The audience was growing like wildfire, and with more and more eyes focused on the television screen, everyone was becoming more concerned with the quality of the images that were broadcast.

To tell the truth, I had submitted three identifications to a dozen or so people who attended the original viewing. I can't report that any of them—including the "eye"—were received with uncontrollable enthusiasm by the group.

But one man's reaction was immediate and decisive. And that was Frank Stanton, the president of CBS. In fact, a year later, when I timidly suggested we abandon it and do something else (for in this world of "showbusiness," you are under constant temptation to change for the sake of change alone) he reminded me of an old advertising axiom. Just when you're beginning to get bored with what you have done is probably the time it is beginning to be noticed by your audience.

So I suspect that the keen eye of Stanton and his sensible decision to stay with it, are more responsible for the success of the "eye" than I am.





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AND COMMUNICATIONS  
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The visual craft of William Go jour  
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AUTHOR  
*THE VISUAL CRAFT*  
TITLE  
*OF William Golden*

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